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Maxwell Sommerville
Prof: Glyptology
University of Pennsylvania
United States of America
Philadelphia

Bombay.
8th Dec. 1894

Sincerely Yours
Maxwell Sommerville

PHOTOTYPE F. GUTEKUNST PHILADA.

ENGRAVED GEMS

THEIR HISTORY

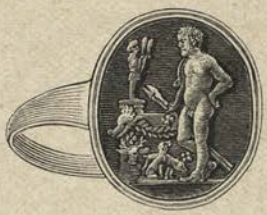
AND

AN ELABORATE VIEW OF THEIR PLACE IN ART

63985

BY

MAXWELL SOMMERVILLE



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PUBLISHED BY THE AUTHOR
1889

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ENGRAVED GEMS

THEIR HISTORY AND PLACE IN ART

IN WHICH IS EMBODIED

THE AUTHOR'S FORMER TREATISE, WITH EXTENSIVE REVISIONS AND ADDITIONS; REMINISCENCES OF TRAVELS IN THE PURSUIT AND ACQUISITION OF ENGRAVED GEMS; ALSO INTERESTING INCIDENTS OF THEIR SUBJECTS;

TO WHICH IS ADDED

A DESCRIPTIVE LIST OF THE AUTHOR'S CABINET OF GEMS

FORMING

A COMPEND OF GREEK AND ROMAN CLASSICS AND ANTIQUITIES

ILLUSTRATED WITH 100 ORIGINAL DRAWINGS BY THE AUTHOR AND WITH OVER 500 FAC-SIMILES OF HIS GEMS

PHILADELPHIA
MAXWELL SOMMERVILLE
1889

TO

MY CONSTANT COMPANION IN MANY CLIMES,

MY DEAR WIFE,

THIS TRIBUTE, MY LIFE'S LABOR,

IS

LOVINGLY DEDICATED.

MAXWELL SOMMERVILLE.

PREFACE.

LITTLE consideration has been bestowed upon Cameos and Intaglios in this Western World. With our increased opportunities for intellectual culture and the enjoyment of art, the development of refined tastes and pursuits in this country has been marked by the formation of many private collections.

Impelled by the desire for acquisitions in manuscripts, armor, porcelains, enamels, engravings, etc., we have diligently searched the continent of our ancestors, and in the pursuit of antique additions to our cabinets have even more earnestly penetrated the realms of Rameses and Thothmes, Phidias and Praxiteles, Dioscorides and Theodorus of Samos. These treasures, culled by various tastes, have each their devotees—zealous collectors of pottery, iridescent glass, porcelain, enamels, etc.; gleaners of etchings; enthusiasts in bronze, storing up relics of the altar, vessels, and vases, household gods, and even fragments of fragrant censers; collectors of inscriptions, autographs, medals, and coins; helping women, amateurs of lace, treasuring remnants of Doges' *merletta* and chancel webs of Venetian handiwork,—each engrossed in their particular branch.

I too have found a pleasant path leading to where are gathered stones—engraved stones, art-links in a carved chain reaching beyond that wonderful stone book, the temple of Edfoo.

My treasures are now placed on view at the Metropolitan Museum of Art, Central Park, New York. Many will cast only a passing glance. Pray, some of you come with me and see there is reason and pleasure in my pursuit. We will walk upon the crumbled ruins of bygone centuries; our retrospective view shall be where changing elements, rust, and age have spared but traces of palaces and temples; we will stroll beside a rapid stream until we reach a grove where I have oft turned in and found a rich repast; no shrines, no obelisks, no statues, naught but these precious little stepping-stones, by which we will cross the stream, and in the vale of antiquity, with these miniature monuments, study and enjoy the indelible portraiture of ages.

After years of personal effort, and the opinions of savants in France, Germany, Italy, and Greece, I returned to this country supposing that my fund of information in regard to a number of inscribed gems was sufficiently complete. However, with the valuable aid of Dr. Isaac H. Hall, Curator of the Metropolitan Museum of Art, New York, errors have been corrected and several very interesting inscriptions have been deciphered by him, revealing alike messages from ancient time and proving his wonderful power of disentangling gem-riddles.

I would acknowledge valuable assistance in defining the substances on which the gems are engraved, from my friend Prof. Joseph Leidy of the University of Pennsylvania; other scientists are credited in the text for their important aid, which is here gratefully acknowledged.

MAXWELL SOMMERVILLE.

S. W. cor. Seventh and Cherry streets,
PHILADELPHIA.

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ENGRAVED GEMS.

THEIR SOURCE AND HISTORY.

ENGRAVED GEMS.

THEIR SOURCE AND HISTORY.

ENGRAVED GEMS come to us through centuries remote from our era, the quality of their execution approaching perfection, and degenerating as in a geometrical progression repeating itself in reverse; advancing and improving in fineness up to nearly the end of the first century, the century of Christ, and from the beginning of the second century retrograding to the base of mediocrity in the end of the fifth century. The sixth and seventh centuries, the Byzantine period, yielded a group of principally religious cameos, abundant and curious, to my taste of great interest.

This was succeeded by several hundred years, not of repose in the art, but of wretched ignorance, when man almost ceased to create a connecting link in the history of the glyptic art. With rare exceptions, all specimens of that time scarcely merit the designation of gems: it was a period that may be reasonably identified as the night of art, when, alas! in the darkness blows were stricken which destroyed and reduced to fragments much that was precious and beautiful, and vandalism, contributing nothing that was fair, robbed us of a large part of our inheritance.

The progression alluded to is, in my estimation, only a question of comparative beauty. If we seek for, or are capable of appreciating, the most interesting, that which gives us history, we must find it at the beginning of that progression—the era of the Babylonians—with its messages handed down to us on their wonderful cylinders.

In collections of cameos, intaglios, seals, and other gems of relative completeness we usually find before us specimens of the handiwork of at least twenty centuries of *incisori* of all grades of execution—ten centuries B. C. and ten centuries in the years known as A. D. Can any complete exhibit be made of house-construction, metallic or faïence household vessels, or of tissues or woven materials, representative of those eras? Where are the weapons of the chivalrous hosts of Agamemnon and Nero, their chariots, or any part of them; the trappings of horses or other beasts of burden; the paraphernalia of their medicine-men and surgeons? True, there exist a few surgical instruments in corroded bronze, Roman of the first, second, and third centuries A. D. Where can we see ancient pieces of their household furniture; their costumes of body, head, or feet; their musical instruments, their agricultural and

all other mechanical implements? where the craft that floated on the Ægean Sea, or even a spar of them?

The avocation or profession of Cameo or Intaglio engraver was one commanding high respect, because the profession was difficult, requiring great talent and much skill. Tryphon on commission engraved for his sovereign a signet intaglio, a group of mythological divinities emulating with one another to laureate a figure representing his royal patron, and representing him as the divinity of power over nearly all the then known earth. The gem finished, his sovereign was content; nothing could have gratified him more than the thought that this superb work of art, cut in indestructible jacinth, should as his seal be handed down to all generations. He called the *incisore* to his presence, bestowed great honors on him, making him to be esteemed by men who were almost heirs of royalty. How think you Tryphon was most honored? His sovereign permitted him to engrave his signature, his name, upon the gem, and thus commemorate himself perpetually.

In that day Polemon was appreciating what to-day, nineteen centuries later, I show you in my collection.

It is probably well to define the objects, CAMEOS and INTAGLIOS, which are the subjects of the following treatise.

A cameo is a raised figure or group cut upon a stone of one or more strata or layers, in one or many colors, thus producing a picture in relief. The word seems to be derived from *camaut*,[1] which in Arabic signifies the hump of a camel.

An intaglio is a design engraved *en-creux*—cut out, sunken—to be best seen on its impress in wax or plaster; intaglios were originally intended for seals.

[1] *Dictionnaire de la Conversation*, etc. etc., Paris, 1853, p. 279.

The intaglio-cutter must continually consult impressions, by which means only he can judge of the advancement and quality of his work, while on the cameo he raises or lowers the material and sees continually the progress of his picture.

Many fine cameos in the collections of the National Library and the Louvre at Paris, the Imperial Cabinet of Vienna, the museums of Dresden, St. Petersburg, and London, are cut on stones of one color, amethysts, carnelians, emeralds, topaz, etc. etc., but most of them are upon sardonyx, agate, chalcedony-onyx, etc. etc.—stones of many bands or strata.[1]

It is interesting to observe with what skill engravers of cameos have arranged their subjects and availed themselves of maculated or spotted stones, employing and distributing these irregularities and zones of color in heightening and beautifying their effective pictures—using one stratum for the diadem, others in succession for the hair, beard, drapery, complexion, profile, and, last, for the background; as in the cameo, Socrates about to take the poisonous draught, No. 1102, Case R R R, the artist has profited by a colored spot in the stone and employed it to make the bowl; in the cameo No. 59, Case D, the maculation is wonderfully utilized: the nymph is white, the satyr of dark greyish-red; Cupid's head and the tips of his wings are of a rich burnt-sienna tone, while the shrubbery behind is of a reddish-brown; in the Oriental chalcedony cameo of Phœbus guiding the chariot of the sun, No. 2, Case A, Phœbus is of a flesh color which has paled under the patina of age; the horses are marked as those in Guido's Aurora; while the *fond*, or base of the cameo, held to the day, gives the golden glow of the sunlight; on the cameo set in a ring, No. 1082, Case P P P, the Phœnix rises from brilliant blazing

[1] One in my collection, No. 1073, Case P P P, has eight strata.

flames, also acquired by skilfully utilizing the natural maculation of the stone, which evidently was selected for the design. Again, the cameo No. 698, Case Q Q, the Pallas of Troy, the owl with its feathery suit forming the head-dress: observe its white beak, dark eyes, the plumage of its head, deeper in color than that on its body and wings. The laureation of emperors and of bacchanalian heads; the rose tint of health upon fair cheeks,—all these charming effects are the result of artistic arrangement and utilization of the varied beauties presented by nature in the agates and onyxes.

Our subject is engraved stones, not gold ornamentation; but as gems could not well be carried without some metallic setting, I will make this passing reference to rings, the principal means of displaying and wearing them. We meet with seal-rings among the relics of ancient Greece, and we know that six hundred years B. C. rings in bronze, silver, and gold were almost in universal use.

The fashion was first adopted by the Roman rulers as a convenient means of preserving and employing their intaglios. At first their use was restricted to the emperors, who assumed the right of granting the distinction to others, for it was actually esteemed and given as a badge of nobility. The privilege was only granted to men in authority: ambassadors wore gold rings; it was part of their official regalia, as with cardinals in the present day. Senators, chief magistrates, and military officials next received the right; but in time it was extended to all the army of the empire and to citizens, many of whom wore iron rings, and even to men who had been bondsmen: an interesting instance is that of the liberated slave Philogenis, whose seal will be found in my collection, No. 915, Case F F F. (See article Rome in "Interesting Incidents of Subjects," page 396).

Through the valued friendship of M. Edmond Le Blant, late president of l'Académie des Inscriptions de l'Institut de France, I have been led to look with much interest on all the Christian gems, either such as I have found in a few of the national museums, in private cabinets, or such as I have myself acquired. There are quite a number in the little museum of Ravenna, so seldom visited and yet meriting observation and study, especially for their undoubtable Christian character. True, some of these gems are ornamented with rather ill-drawn and grotesque subjects—figured in a position of adoration or with the hands held together as in prayer, generally accompanied by two or more Greek crosses—the Holy Spirit exemplified by the gentle dove; palm branches, pastoral groups, or the significant lamb alone; the good pastor tenderly bearing the lamb upon his shoulders or in his bosom, followed or surrounded by others; figures pressing a book to the bosom or heart, the sentiment being love for the manuscript Testament of life; a series of scenes from the incident in the life of Jonah —the barque whence he was thrown, the great fish, Jonah expelled from the whale's mouth; the monogram of Christ (see No. 583, Case I I, obverse and reverse); the dove carrying the olive branch (see No. 582, Case I I); amulet—obverse anchor and fishes, reverse palm branches; the sacrifice of Isaac by Abraham (see No. 7, Case A).

One feature strongly marks this series of Christian gem-tokens: though following so closely on the era of mythology, the emblems have not the slightest tinge of those superstitions: they may be very simple, but they are orthodox, and are imbued with love of the newly-known Mediator, our Saviour; there are also of this period many fine chalcedonies, amethysts, sards, etc., which have only for embellishment inscriptions of

mottoes, as "Guard against intemperance," "Be vigilant, curb thy will;" also with sentiments of kind wishes for the New Year; other inscribed stones given in troth, as "To thee with my soul," or "My beautiful soul," and the frequent *mani in fede*, affianced hands. These with innumerable other symbols of Christianity compose the suite known as Christian gems.

The general subjects of engraved stones set in rings will be given in their place. The character of the designs on rings worn by the early Christians was peculiar to their lives and in conformity with the purity and simplicity of their faith. In my collection are sufficient examples—fishes, doves, palm-branches, anchors, crosses, etc. etc.

Among their designs was found nothing savoring of gluttony or the inebriating cup; they were free from mythological figures; in a word, they were emblems fitting the followers of the humble Nazarene.

From the earliest historic times we find evidences of a disposition to adorn the human form, displayed in the most primitive apparel and domiciles of man. Though the decorative ornaments preserved to us from Assyria, Babylon, and Persia possess little beauty of design or finish, their value is enhanced by their durability and the historic tidings they bring us.

With the reign of Alexander our admiration is enlisted by the interesting miniatures of regal and princely personages; and under his successors by the more beautiful qualities in gem-subjects, representing senators, orators, and poets, until we meet with the earliest cameos, presenting portraits that can certainly be recognized; the Vienna cameo of Philadelphus and Arsinoë, and, B. C. 155, the heads of Demetrius Soter, king of Syria, and Laodice, his wife.

Experience, and the indestructible objects accumulating through art-sources around them, taught men that the greater monuments—temples, forums, statues, inscribed arches and columns—intended to record and perpetuate the forms, features, and costumes of the races, were all subject to corrosion and the annihilating force of vandalism. The fact that under these very ruins they unearthed the legacies of earlier generations convinced them of this better means of transmitting to posterity their records.

Anon came to light graven stones, lesser yet more enduring monuments, unpretending gems long buried from view, veiled from admiration. Some were found with germs of corn guarded within the mummy's wrapping—to live again!

Among others, a stone with legible inscription, which had for ages silently awaited the fulfilment of its mission, was raised from its bed of scoria, and as a vane pointed by prevailing wind it led to yonder hill in Talaura of Pontus, where in rocky crevice lay the graven treasures of Mithridates. There were hundreds of onyx vases, amulets, caskets; chalice and tankard; trappings for man and beast, for royal breasts; boots and stirrups,—all garnished with engraved gems.

These rewards of diligent seekers passed into the possession of progressive rulers, who displayed them as models, cultivating the tastes of the people, giving special patronage to gem-engravers; even beginners and inexperienced practitioners were encouraged. Thus a love for the art was fostered. Many became enamored with the pursuit, and as the quality of execution improved the demand increased; emulation made some masters. Augustus reigned. The glyptic and all the finer arts rose to their sublimest apex.

The Romans attracted and transported by conquest the

greatest and purest works of art from Greece, Asia Minor, and Egypt, expending enormous sums to adorn the magnificent edifices of the capital of their vast empire.

For the skilled artists of the despoiled provinces there was no alternative but to follow their works to the great art-centre of the world. They knew also that the galleries, libraries, and *salons* of these structures were to be sumptuously decorated with the classic achievements of excellent masters in pictures and sculptures in marble and bronze; and wherever they could be applied the meritorious works of gem-engravers were most in demand.

Thus artisans from many nationalities worked harmoniously under the brilliant panoply of art founded in the Eternal City, around which all the world assembled to study, admire, and to create.

Writers on this theme in the English language have contributed and indorsed the opinions of European glyptographers on the ancient engraved gems, with the accepted theories on their execution. They have inferred much mystery in regard to the means employed to perfect designs on materials so hard. It seems to me the superior results achieved by the early gem-sculptors can be explained by simply according the merit due to them. They labored with infinite patience, and with untiring practice acquired the skill—not only that which is displayed in form and feature, but with eagle vision and sympathetic power they infused sentiment into their subjects. It is under the privilege of surmise that I venture to print my opinion: the human race has to some extent degenerated physically in eighteen or twenty centuries.

I claim to know Dioscorides, Pyrgoteles, and other great

gem-engravers of their era by reason of years of contact with their art-works: no one will doubt that I was not there and never saw Dioscorides at his bench or lathe, as has been my pleasure with eminent *incisori*[1] of this century; yet I modestly make the conjecture that he and his contemporaries had far greater power of vision than is enjoyed by any mortal eyes of the nineteenth century.

I do not think they possessed any secret of mechanical art now lost. It is my impression they had machinery, and that more effective than has been accredited to them. It is known that the potter's wheel was used by the Chinese seven centuries B. C., whence it passed into Egypt, thence into Greece, and later into all Southern Europe. The Etruscans availed themselves of this power by carrying the belt directly from the perpendicular wheel to a horizontal spindle, in which they adjusted their drills with which they made the cavities so distinctly visible in their unfinished scarabei and intaglios. The invention of the lathe is ascribed to Theodorus of Samos, B. C. 600. History mentions the use of the drill by engravers in Phœnicia, B. C. 600.

The Romans with this rotating force at their command, already employed in several branches of industry, applied it to a grinding disk of bronze or iron encrusted with sparks of adamant, which, being rapidly revolved, enabled them more quickly and practically to give the first form to the hard and otherwise intractable substances upon which they were to engrave their elaborate designs—a more rapid process than reducing the stone by rubbing it on a plate of iron coated with corundum-dust and oil, which was also employed. The first drawing was evidently made with implements similar to those

[1] Years of delightful intercourse with five of the Lanzi Fratelli at Rome.

still known by the Romans as the *bottoni* and the *pallino* or drill. I have frequently seen them among the antique bronze tools occasionally excavated in the Campagna and brought into Rome by the *contadini*, and said to be surgical instruments.[1]

This was only hewing the block into shape: when the truly artistic power was brought into requisition, the fine engraving of the features, hair, and other details, was executed with iron or bronze gravers with points or blades made of corundum, Oriental amethyst, and other hard minerals; they were boldly done, as by a wood-engraver of the present day.[2] These fragments were obtained by breaking the minerals to splinters with a hammer.

In regard to the fine polish so often referred to as evidence of antiquity, there are men to-day in Rome who can produce the same effects, with lustre equalling those done in the brightest days of the art, with this difference: the modern polish is made on the completion of the work, while even unfinished antique intaglios possess that quality.

From painters in oil colors, with brushes and canvas, we expect and receive greater results, but only in proportion to the facilities possessed by them, and certainly not so enduring. How few of them reach the standard of true art! In this field the perfect man in art is he on whose mind study has impressed every feature of the sea, the sky, the land, and the lineaments of the dwellers thereon. He knows the sea, its restless briny water; the color, shape, and motion of the cloud, mist, spray, surf, and waves; the storm-washed rock; the bark placidly and joyously borne on the tranquil deep; the ship

[1] Examine cameo, undoubtedly in first state of execution, No. 182, Case L, Claudius, in my collection.

[2] Observe the emerald of Maximinus Pius, No. 965, Case I I I, in my collection.

tossed on billows by a force he keenly can depict. He pictures the very wind; knows the colors neutralized by haze or spray or deep salt wave; here catches and depicts a struggling sunbeam; there feels and throws the pall of gray cloud and blackening blue upon the waves that madly shake a craft; he shows the struggle: the mists arise, the spray beats down; men on deck, men aloft; frenzy everywhere; the squall goes quickly by; sunbeams striving to console; birds in fright and flight; dancing masts, fluttering sails, and quivering ropes, stretching out to the line of hope in the horizon.

He notes all these full well, and, turning his thoughts inland, portrays a forest, great mountains, deep dells, a verdant meadow, blue sky, yellow blossoms, red cows,—all seeming to live. He bids you hear the falling leaf, smell the rich pasture, hear the cattle low, the birds sing; enlists your interest in the boy who guards the herd; makes you feel the effort of the hand that fells an oak to cross the stream; helps you to see and admire nature.

With the same pigments he groups plebeians, courtiers, and kings, maidens, matrons, and queens, husbandmen and warriors; plodding tillers of the field, enriching the clod with toil; men-at-arms clashing and crushing and wounding, staining the soil with gore; and in the quiet of his home doth he create these great cartoons, this master-poet, this true genius, this artist. We acknowledge his proficiency, yet he has many colors at his command and choice, and pencils to spread them where he will upon his panel or his canvas.

When we consider the difficulties with which the gem-sculptors had to contend, we should accord to them a position foremost in the art of delineation. Their limited palette of colors was locked in the hard embrace of the stones, the strata

of which they had to utilize in creating their pictures; and yet they knew and well portrayed the varied features of their fellow-men with all their emotional types and characters,—

Eyes that seem to see, glowing with benevolence, genial with mirth, twinkling with cunning, wavering with corruption, firm with tyranny;

Cheeks cushioned with youth, dimpled with beauty, sunken with age or asceticism;

Brows with the breadth of dignity, sealed with the signet of intellect, royal with kingly power, frowning with brutality, gentle with womanly loveliness;

Lips smiling, almost speaking, uttering contempt, rigidly closed, taciturn;

Heads laureated with imperial bands, bald with much philosophy, worn with deep thought, glowing with the inspiration of poetry;

Faces emotional with anger, scorn, joy, sorrow, mirth, divinity;

Forms living, moving,[1] thinking;

Satyrs and forms grotesque with hilarity; faces, only masks; dread Medusas, full of terror; Bacchanals, merrily lighted, with the juice of the grapes twined in their tresses;

Symbols of wisdom, power, vigilance, subtlety, truth, eternity;—

All unwittingly bequeathed to us by those patient miniaturists of physiognomy, who have given better models than ever Lavater has pencilled for us.

The Greek and Roman artists sought the honor, not only by commissions, but voluntarily, of portraying their emperors,

[1] Observe No. 253, Case O, in my collection, a cameo by Santarelli, 1797 A. D. Leander's head seems rising, actually moving, with the swell of the wave or sea.

councillors, and men of letters; such was their innate appreciation of poetry and philosophy, they emulated one another in engraving cameos and intaglios of Virgil, Plato, Aristides, Socrates, Aristotle, and others celebrated in the professions. Alexander the Great allowed only Pyrgoteles to engrave his portrait on gems.

It is worthy of remark, the artists were so engrossed with their pleasure-giving work they finished every portion of it with the care of masters before allowing it to pass from their hands.

Through the glyptic art we are in possession of the best illustrations accompanying and handing down to us the traditions of heathen mythology. Many of the gods in statuary were destroyed by partisan disbelievers, but the hands of the destroying iconoclasts passed smoothly and sparingly over these little deities in polished stone: like the pocket reliquaries and folding altars of the Greek Church, these miniature idols were carried on the persons of their devotees and often worn as amulets.

We can imagine that many of them were designed and engraved by faithful adherents, and were thus indelibly inscribed contemporaneously with, and from, the very minds which conceived and instituted the creeds, and that those who created Jupiter and Juno, Ceres and Bacchus, Hercules and Deianira, Apollo, Isis, and Horus, had in their synods or councils glyptic delineators who, with adamant, registered the grand ideals from the suggestions and dictations of their sacerdotal creators.

The antique pastes are especially interesting, not only from the fact that they present us with many curious mythological subjects, but they are specimens of a branch of early Roman

industry. They were made in imitation of Oriental stones, of which the supply was inadequate for the great demand of the first and second centuries, and also as a matter of economy, enabling many lovers of the art to possess examples in this cheaper artificial substance, when the same subjects on real India stones were commanding exorbitant prices.

Some of them are beautifully opalescent and iridescent. See in my collection Nos. 1166, Case U U U, Polynices, son of Œdipus; 1176, Case U U U, Endymion, the lover of Diana; and the Medusa, No. 1237, Case Y Y Y, an imitation sapphire found at Cumæ, on the hill of Mount Gaurus, near Misenum: the cameo is covered with lava, but a fragment mounted on wire shows the superb color of the original gem. See also Nos. 1217, Case W W W; 1255, Case Y Y Y; 1269, Case Z Z Z, imitating respectively in color, 1217 hyacinth, 1255 pale ruby, 1269 sapphire. They were originally made in imitation of the stones mostly in demand by the *incisori*, also stones in two and three strata, variegated like the rarest onyxes or agates, and many rubies, sapphires, chalcedonies, etc. etc.

This iridescence, though so beautiful on the specimens of that genre, is only owing to chemical action on the paste gems during the centuries they have been buried in the earth. Many interesting intaglios and cameos in enamel have withstood the wear of ages, and are in better condition; the imitations of red jasper are wonderful.

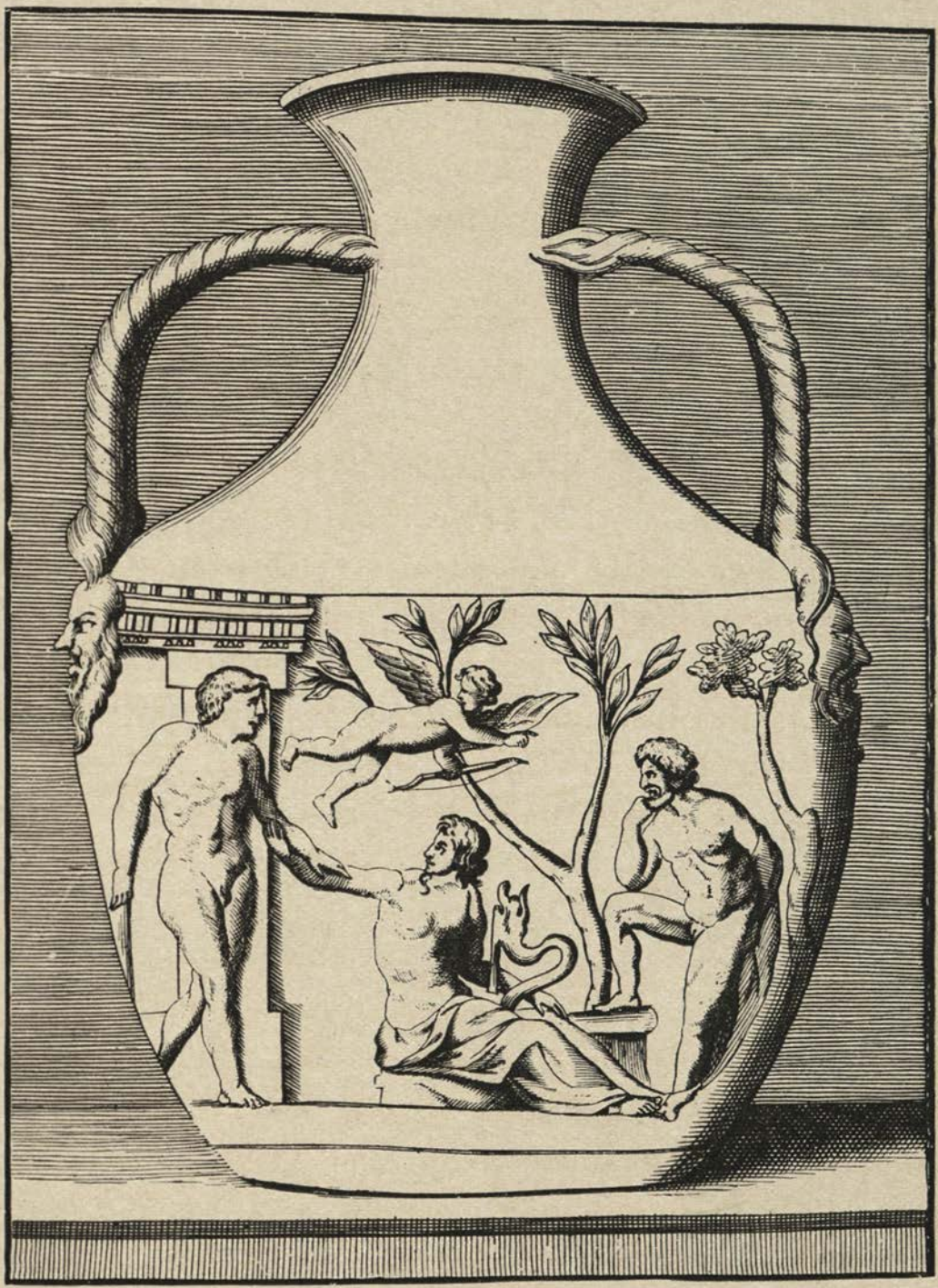
Though the antique paste cameos and intaglios are largely reproductions of subjects also found engraved on pietradura, we are indebted to this class of gems for many examples of ancient cameos and intaglios which we would otherwise never have seen; in fact, from the rare beauty of some specimens in paste, I believe they never existed in any other material; see

cameo No. 1219, Case X X X, a figure of Victory with banner, trophies, prisoners, musical instruments, etc. etc.; and No. 1182, Case V V V, a superb cameo, Hebe presented by Mercury to Jupiter—the eagle, and behind the chair Juno and young Hercules: five figures are visible; also several groups in cameo with Bacchus, Silenus, and their suites; and the intaglio No. 1192, Case V V V, The Fall of Phaethon. Exact productions of these subjects are not to be met with in any collection of gems on hard stones I have ever seen. Many of my most authentic antique paste gems I have found set in bronze rings or fragments of them and in large metallic settings with ornamental designs, which must have served as brooches or other ornaments of costume.

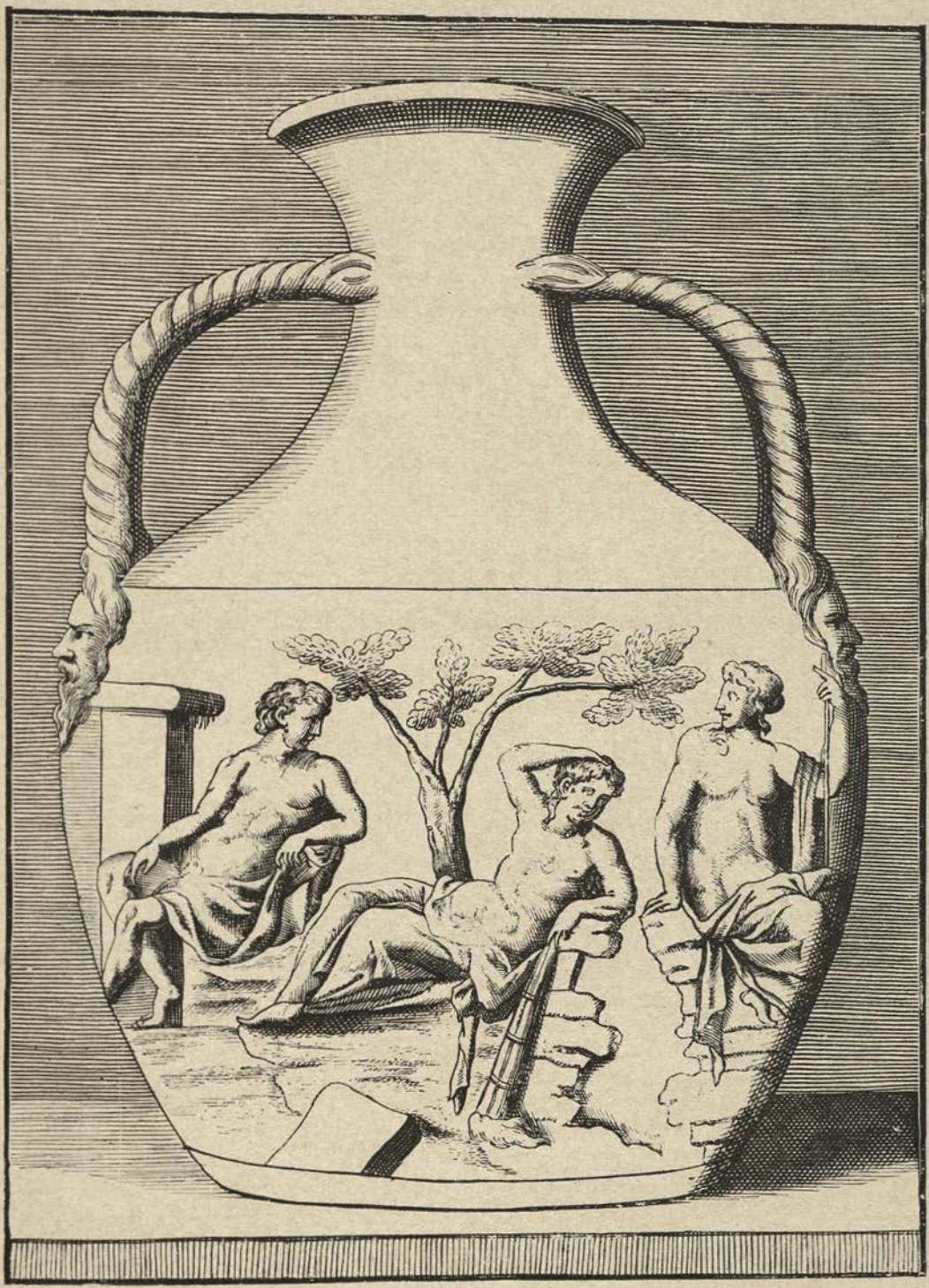
Many intaglios in antique paste are representations in design of ancient bronzes, of which we have no other trace except their mention by early historians.

The most precious antique example in paste is the Portland Vase. It was discovered in the sixteenth century in a sarcophagus within the monument of the Emperor Alexander Severus and his mother, Julia Mamæa, on the Frascati road, about two miles and a half from Rome. It was long known as the Barberini Vase, having belonged to that family in Rome for two hundred years; thence it came to England in the last century, and after twice changing ownership, at the death of the Duchess of Portland, from whom it takes its name, it was sold to the Duke of Marlborough, and is now in the British Museum. It has been broken and mended. It is about ten inches high, and at the broadest part six inches in diameter. It was formed of paste, and afterward engraved.

The paste is in imitation of onyx, in two strata, white upon blue, of an amethyst tinge; the figures are cut in relief



PORTLAND VASE.



PORTLAND VASE.

(REVERSE.)

on the lighter color, the blue forming the second plane or background.

We know little of the Assyrian divinities through ancient manuscripts, yet we have volumes about their deities written on the cylinders of Babylon and Nineveh. They were seldom in metallic mountings, but, being pierced with holes, were strung on cords and worn on the wrist and neck. There is a host of occupants of the Assyrian heaven, with Asshur, the supreme god, Beltis Mylitta, the great mother, etc. etc., and on the seals, in sard and chalcedony, we have sacred doves, lions, horses, etc., and a winged bull, Nin, the god of hunting, etc.[1]

These intaglio seals were often used as locks; the doors of wine-cellars were secured by placing a seal upon them. Cylinders have also been made by several races of South American Indians, and are still to be seen in Brazil.

We have a most interesting and instructive illustration of the value of modern research among the relics of antiquity in the fact that in 1854, Sir Henry Rawlinson, in deciphering the inscriptions on some cylinders found in the ruins of Um-Kir (the ancient Ur of the Chaldees), made historical discoveries in regard to the last king of Babylon that confirmed the truth of the book of Daniel, and harmonized discrepancies between Holy Scripture and profane history which up to that time had been hopelessly irreconcilable.[2]

Among the bequests from Persia many gems are engraved on the hardest and most precious stones: they present us with portraits of their monarchs, deities, legends, religious creeds,

[1] See No. 503, Case D D.

[2] See *Athenæum*, No. 1377.

and seals of office. Though rude, they are exceedingly interesting from their antiquity and as being the achievements of a people so remote from the European centre of civilization.

The red sands of the home of the Pharaohs have been untiring custodians of the history and theology on the temple-walls and columns of ancient Egypt. We have upon the scarabei, in smaller and more condensed characters, biography and heraldry more legible than many of the time-worn papyri.

And the portraits of their deities are here more distinctly traced. Prominent among them is the god Anubis, of whom a myth relates: "Anubis was the son of Osiris and Nephthys, born after the death of his father." He is always represented with a dog's head. Isis brought him up and made him her guard and companion, who thus performed to her the same service that dogs render to men.

These ruder glyptic examples come to us with tidings from an age of idolatry, from people of peculiar civilization, earth's first architects, pioneers in art; they aid us essentially in forming the subject of our historical picture. Though less attractive to the casual observer, they are very interesting and valuable.

The Etruscans were fond of decoration, and especially of ornamental stones. They engraved many intaglios, among which we find every grade of workmanship.

The rude figures made by drilling a series of holes close to one another form a large proportion of the designs on scarabei; these are generally surrounded with a border resembling the impression of a twisted cord. Many of them

are of a low degree of merit. The Etruscans, however, have transmitted to us gems of the highest order.

Their representations of the anatomical development of human and animal forms are very bold. Their figures are muscular, and, to my feeling, are often posed in unnatural attitudes, the limbs assuming painfully angular positions. Wonderful action is at times portrayed: Diana exerting her muscular arm and sinewy hand to draw the arrow into place, while the bow presents a corresponding resistance; it has power, and seems awaiting the moment when Diana shall let the messenger speed its way.

Among their subjects may be noted charioteers driving several horses abreast, gladiators and other combatants, muses, deities, and heroines, produced with the greatest fineness and delicacy of touch.

The art of design descended from Asia Minor to the Greeks, and many of the most admirable gems emanated from artists of that nationality—not only from Athens, but also from the provinces in the islands of the Archipelago and Sicily. These are principally intaglios, less deeply cut, but executed with unrivalled fineness. Their subjects, single figures and groups, with fabulous and mythological themes, are exquisite conceptions and delicately traced. Their figures are represented with little or no drapery; in fact, for costume we must look to the work of the Romans. These did not originally excel in the arts, but when the Greeks settled among them they proved apt scholars, and were soon inspired by the mantle which thus fell upon them. Their gems partook of some of the Grecian character and qualities, though they always differed in manner of execution.

It is a significant fact that they frequently signed or inscribed their Roman names in Greek characters.

Throughout the first and second centuries art flourished and outrivalled other branches of industry. It was applied to beautify every place and to adorn all things; even the termini, pedestals surmounted by the just god Terminus,[1] presiding over the division of lands, and the wayside stones indicating distances, were carved and shaped with care, lest they should offend the luxurious eye of the sated monarch.

With Commodus commenced insensibly the decline in gem-engraving, though for more than fifty years, and until after Maximinus Pius, in the third century, we have many fine examples, executed with great care and fidelity, in portraiture. During the ensuing hundred years, so great was the demand for personal decorations in military display that jewels, more easily and quickly cut and of more dazzling effect, in a great measure supplanted the engraved gems.

The rapidly increasing adherents to the Christian religion could not conscientiously bedeck themselves with the mythological deities comprising so large a proportion of the subjects on cameos.

The barbaric races employed for ornamentation the current coin in silver and bronze.

When the decadency of the other arts commenced, this, the gem-engraving, the most delicate and sensitive of the finer arts, was the first to give evidence of its deterioration. Observe the remains of the baths of Diocletian, whose beauty and masterly architecture are still to be seen in parts of the church of Sancta Maria degli Angeli in Rome, and then look at the

[1] See No. 1352, Case N N N N, in my collection.

silver and bronze coin of the same emperor, and one can readily see how the engraver's art had degenerated.

If we wish to form a just appreciation of the quality of engraving of any ancient people, let us examine their money, and we have the handiwork of their gem-engravers, for it was done by the same men. It is remarkable that just at this period, in quick succession, three important classes of engraved gems appeared, and were produced in great abundance.

The Christian, giving rudely everything pertaining to the tesseræ and neck-charms or talismans used or worn by that persecuted sect; the Byzantine, also peculiar and generally of a Christian character, though distinct from the former; the Abraxas gems, which have never been cherished for their beauty or artistic merit, but which are deeply interesting from the fact that they give us almost the only history we have of the superstitions engraved on them.

The history of the art of gem-engraving for ages after this is merely marked by an occasional miserable production, which only merits mention as sombre clouds upon which shine more brilliantly the beautiful gems of earlier and better epochs.

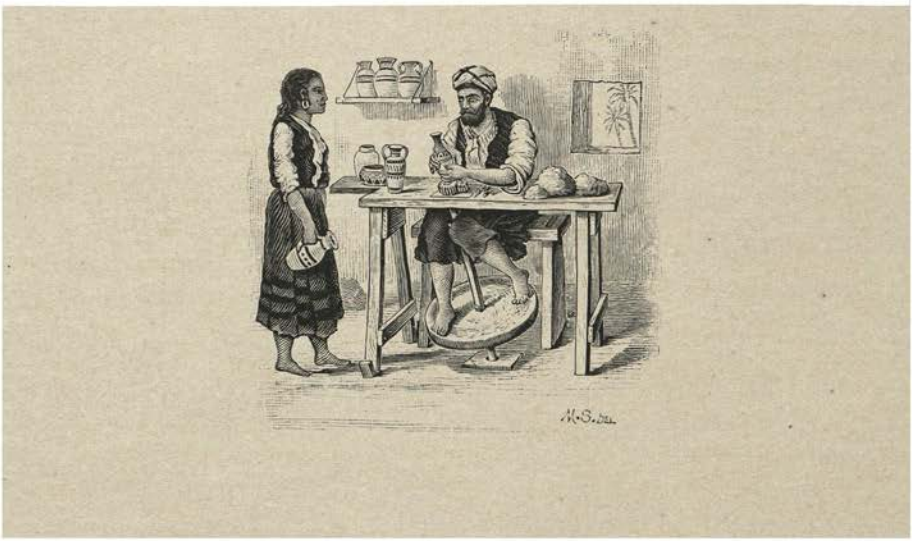
There was no longer any demand for gems; having few admirers, they were thrown aside; many returned with architectural débris to the bosom of the earth, not to reappear until an age of greater light and more worthy of their possession; some, however, were saved by being set in vases, reliquaries, and other ecclesiastical paraphernalia for the treasuries of sacristies in the churches.

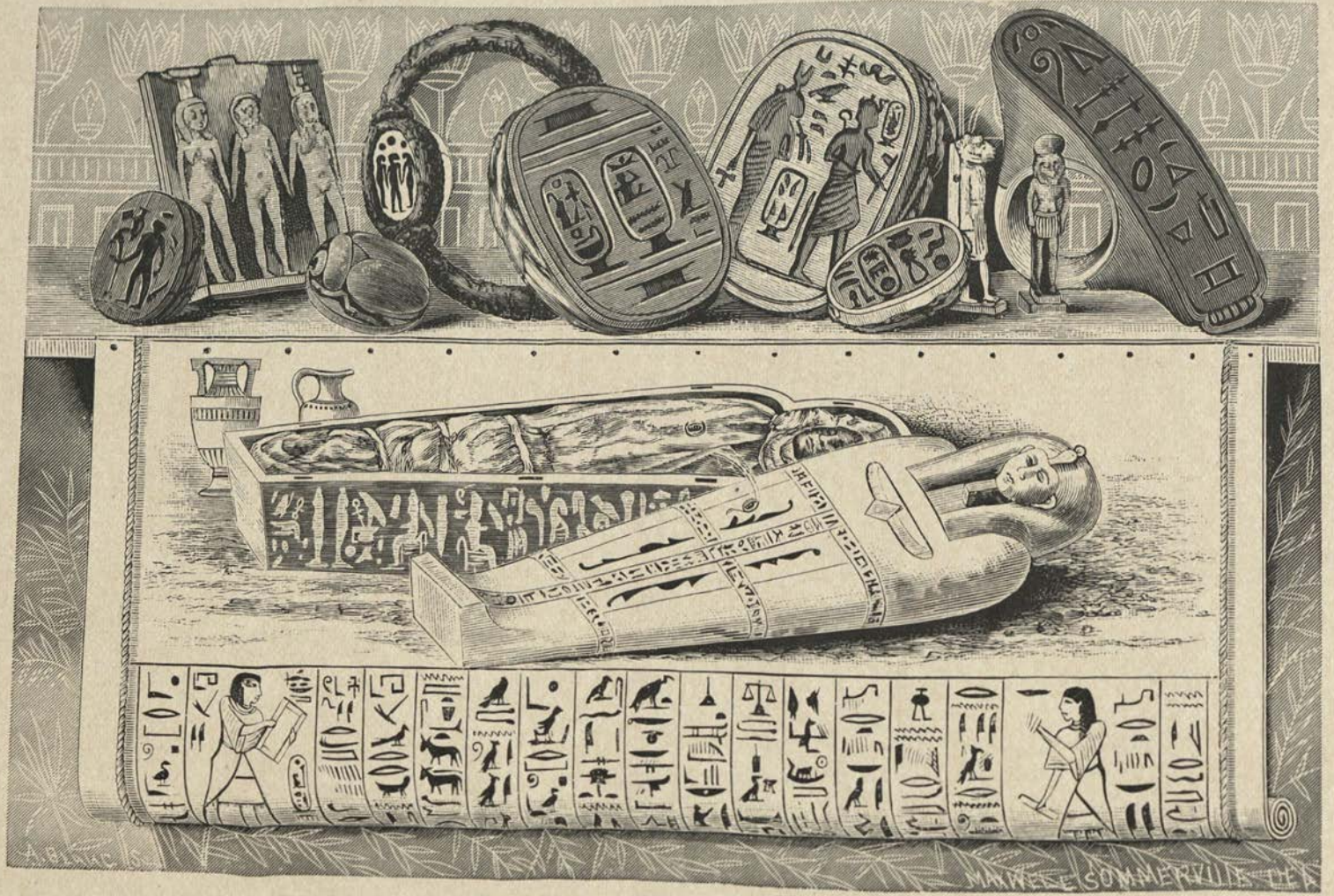
Having glanced at the general history of my subject, we will now make a systematic review of what has been accomplished in the glyptic art, following, step by step, the progres-

sion from the most ancient times through various nationalities and eras to the dawn of our century.

Thus far, we have taken a cursory view of the source of the earlier engraved gems and gem-engravers known to glyptologists. We will now regard them as closely as possible in their chronological order, commencing with those people whom we believe to have first carved decorative work on stones, either for ornamentation or for use as tokens, or who first contributed to our inheritance objects worthy of being called gems.

At times we shall inevitably notice some nationalities before others who were their contemporaneous workers, but generally the arrangement will be found to form the progression already alluded to, and which shall be known as classified epochs.





EGYPTIAN.

EGYPTIAN.

THE work of the Egyptians was in keeping with the simplicity of their lives and their peculiar religion. Its style is unquestionably marked; all engraving from Egyptian hands is characteristic of that people, and not for a moment to be mistaken; every cartouch, every seal, every scarabeus, bears its distinctive character. It does not require a connoisseur to recognize or define it. Often engraved seals or gems appear in one form or another which one hesitates to distinctly classify as Sassanian or Persian or Phœnician; but all hieroglyphic amulets emanating from the land of Miriam bear the peculiar style and manner of execution of the denizens of the Nile.

In the tombs of their kings and in many subterranean chambers and vaults we see beautiful curious historical and biographical frescos and other mural paintings. Their proficiency in drawing is to me a question: the most of their color pictures are buried with their dead. To notice the Egyptians particularly as they are connected with glyptology we must view their scarabei. These are known in English as sacred beetles. The Zodiac is represented in three of their temples at Denderah, Esneh, and E'Dayr, and the sign of Cancer on these Zodiacs is represented by the scarabeus, which takes the place of the crab usually employed by other nationalities.

In proportion to the rank or wealth of their possessors, they were carved on sard, amethyst, chalcedony, and serpentine; also on tenderer materials—steatite, schist, green, blue, and maculated stones; the greater proportion in vitrified terra-cotta

—many very beautiful in ivory, bound or mounted in silver rings and bracelets. (See No. 458, Case A A, in my collection.)

There were artisans who engraved the larger funereal scarabei and kept them ready made on sale, so that in the event of a man dying unexpectedly in youth or the prime of life who had not thought to prepare for his sojourn in the tomb, his family repaired to these shops, and, choosing a scarabeus to their taste or liking, purchased it; the engraver then added the name of the deceased, and they placed it under the wrappings of the mummy.

These traffickers also did a thriving trade with the living: many provided themselves in advance. There was always a variety from which to choose; the engraver had them for every taste. They were inscribed with just such vows or wishes for the future and the repose or the enjoyment of the soul, or the commending of the soul to the patronage and protection of some special god or deess, as the case might demand for a man or a woman. Often selections were given from the poetic devotional writings of their mentors, and frequently we meet with selections from the Book of the Dead. (See example, No. 1479, Case E E E E E, in my collection, where a quotation from the thirtieth chapter is given.)

It is remarkable how much in these inscriptions concerned the heart, which they believed indispensable for the resurrection. The inscription above referred to is full of pathos. The deceased—for so it is written—holds converse with his heart: "My heart, thou that comest to me from my mother, rise not in judgment against me," etc. etc. On others we find fervid exhortations to the heart to be firm, coupled with expressions of hope for great pleasures in the life about to be entered upon.

Attached to the strange hieroglyphs forming these funereal

inscriptions was generally the name of the person for whom the scarabeus was engraved, and sometimes his father's name; that is, he was often inscribed as "——— son of ———."

When a man ordered a scarabeus, he usually carried it with him to his sepulchre, yet he no doubt sometimes lost it or had a finer one made; which will, I think, account for the fact that often on a mummy of the plebeian class we find a number of scarabei entirely dissimilar, and evidently not fitted to the social position of the subject. Quantities of them bearing inscriptions of other dynasties than their own, the names of monarchs, mottoes; and invocations, were buried with the dead to use on their arrival at the portal of the new life, that desired and mysterious haven at which they expected eventually to arrive.

All Egyptian scarabei, in whatever material, bearing the hieroglyph of the hawk with a human head, have the same beautiful significance, the resurrection of the soul; the wings also represent the spirit's power of rising to the throne of God: they are the members indicating that function, and symbolize that final flight, though they are generally closed upon the back.

I have seen a more poetical form whereon the wings were represented as partially clipped. This scarabeus was evidently ordered by the man's family, and presented to him in token of love and that they would delay his departure for the realms of Osiris. It reminds us of the grand idea expressed by the ancient Greeks, who thus indicated that they kept Victory in their possession by clipping her plumes of flight.

Our appetites are capricious, they are not always under our control, yet they certainly can be cultivated. So also with our taste for art. A true appreciation of Egyptian art can only be acquired by earnest application, by long acquaintance with

their subjects as delineated not only on their mural paintings, but especially in their engraved bequests as found on these scarabei and the larger, bolder cartouches of the great temples which remain to-day chiselled monuments of the tidings they have inscribed for posterity.

After long inspection and close acquaintance I find a large proportion of their figures marvellously drawn, though very peculiar, and awkward-looking perhaps, to those who know them not.

Among the figures the most perfectly designed we can admire their birds—the vulture, signifying mother, maternity; the goose, on the seal of a prince, signifying the son of a king; the owl, in some positions signifying the preposition *in;* the hawk, the name of Horus; a graceful heron with a pouch on its breast, also the soul; the beautifully-formed ibis on a support represents the god Thoth. Their animals—the cow, Athor; the jackal, Anubis; the lioness, consecrated to Sekhet; and Nephthys, the sister of Isis and aid to that deess in her guardianship over the mummies, has a human face and is represented as weeping with her hand to her brow. Royal personages and divinities artistically delineated and posed in many positions—especially the sitting figures with the knees drawn up, with various objects and implements in their hands —are most exquisitely done.

There are beautiful sentiment and poetry in their adaptation of the sun as a figure, either at its rising or setting; their references to its effulgence and to its diurnal resurrection are, again, unquestionable evidences of their belief in the final resurrection of the mortal frame and of the rehabitation of the soul in its original tenement.

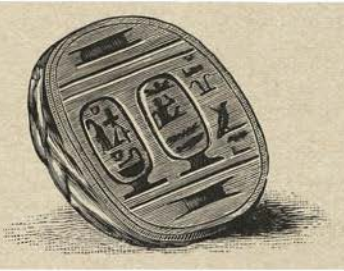
Many hieroglyphs, though they are not very clear, at least

prove their belief in retribution hereafter or in an intermediate state. The recompense that they looked for was that they should be spared from "the second death;" they prayed and hoped to live again and to enjoy life.

The penalty they feared was "the second death." We find inscriptions expressing love for and trust in their divinities; also the hope that Horus would protect and comfort them in the voyage of transition.

Through their glyptic productions we have added to our possessions a more complete knowledge of their mythology and their theology.

We find shreds and examples of the costumes of the occupants of graves of other ancient nations: these garments were made, as now, that the body might be decorously placed at rest. This we also find in Egypt, the mummy-wrappings concealing and protecting the scarabei presenting this beautiful sentiment, indeed unique—a symbol that was worn in life, emblematic of its ephemeral tenure and of the ultimate resurrection from death and the grave; a symbol that accompanied its owner to the narrow home, not to ornament it, but as a token of that tenant's belief that this would be only a brief occupancy; a symbol ready to be worn when that tenant should enter on his resurrection into an eternal lease of joy in a world beyond.



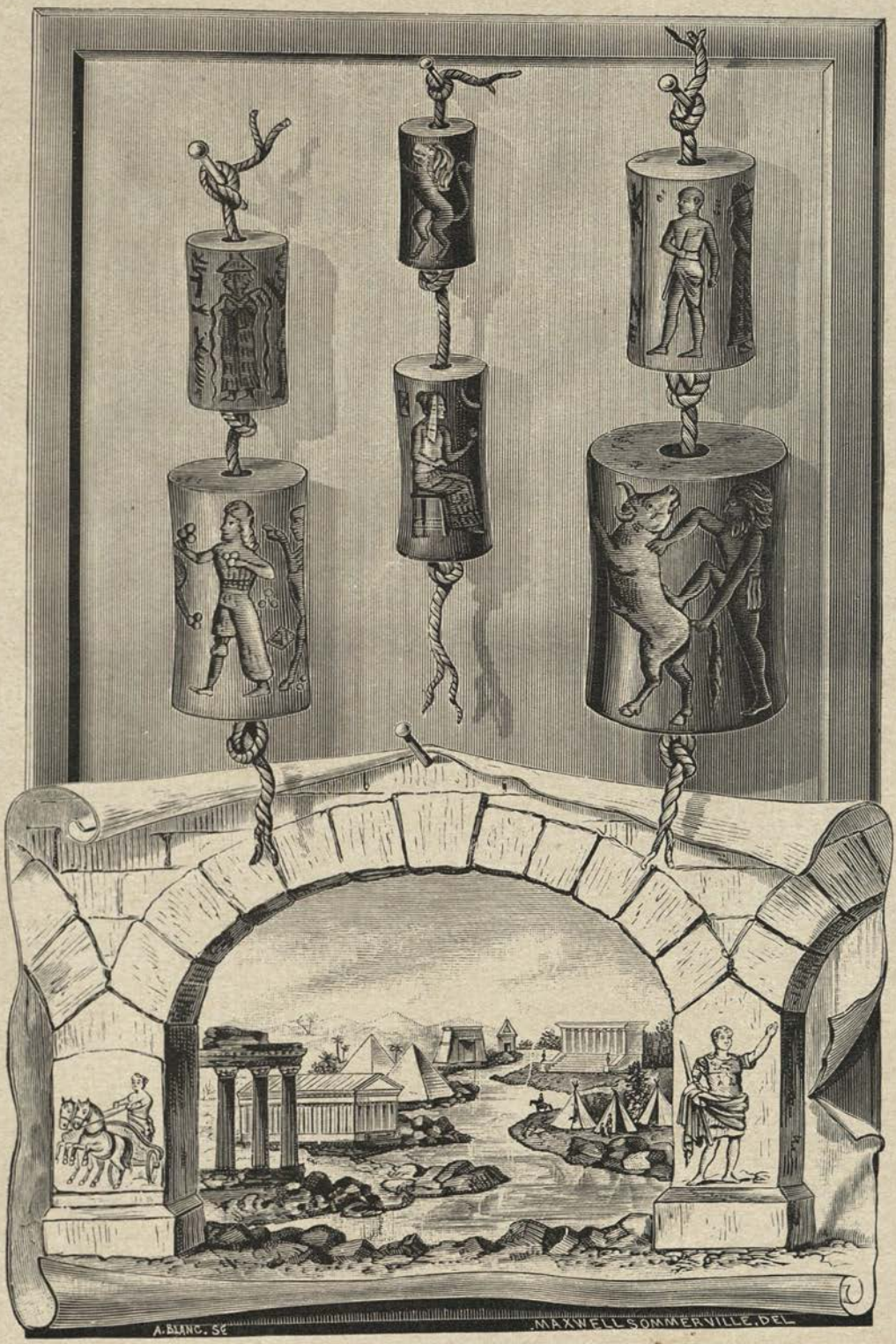
CHALDEAN, ASSYRIAN, AND BABYLONIAN CYLINDERS.

CYLINDERS are evidently the oldest form of seals, though it is believed that the art originated on sections of wooden reeds. We find Chaldean cylinders now more than three thousand five hundred years old. Two examples—one described by M. de Clercq of France, and one by Mr. Pinches of the British Museum—are of about 3800 B. C. Others exist and are known which are believed to be even more ancient.

The signets of kings in the cylindric form were incised in the harder and more precious materials, such as chalcedony in several hues, the fairest those tinged with a sapphire tint (though not the most ancient), sards, carnelians, and occasionally beautiful red jasper; hematite in abundance; serpentine and many softer stones, alabaster, steatite, etc. etc.

It remains a question on what materials the impressions were made, though scientists have learned that the figures in relief on patties of pipeclay found so plentifully in Babylonia are the imprints of these cylinders. Yet collectors are at a loss to-day to make good results with wax, plaster of Paris, or foil.

Though many, even a large proportion of, cylinders are rudely designed and more coarsely executed, they are generally freely, vigorously, and well drawn, evincing a high degree of talent. In my opinion, the anatomical drawings of man and beast are unsurpassed in any age, especially the contest between men and lions, where naturally the muscles are strongly developed and show prominently.



BABYLONIAN CYLINDERS, THE SOURCE OF HISTORY.

As bearers of messages from that remote period they come more welcome to me than the fairest Greek or Roman intaglios. With an interesting pictured and lettered cylinder in my hand I feel I have before me one of the keys to the most ancient fountain-head of history; in fact, my taste has grown and perhaps been influenced by long association with such gems, until I now often find more pleasure in regarding a rude fragment of Assyrian work than I did twenty years ago when I sought only the beautiful.

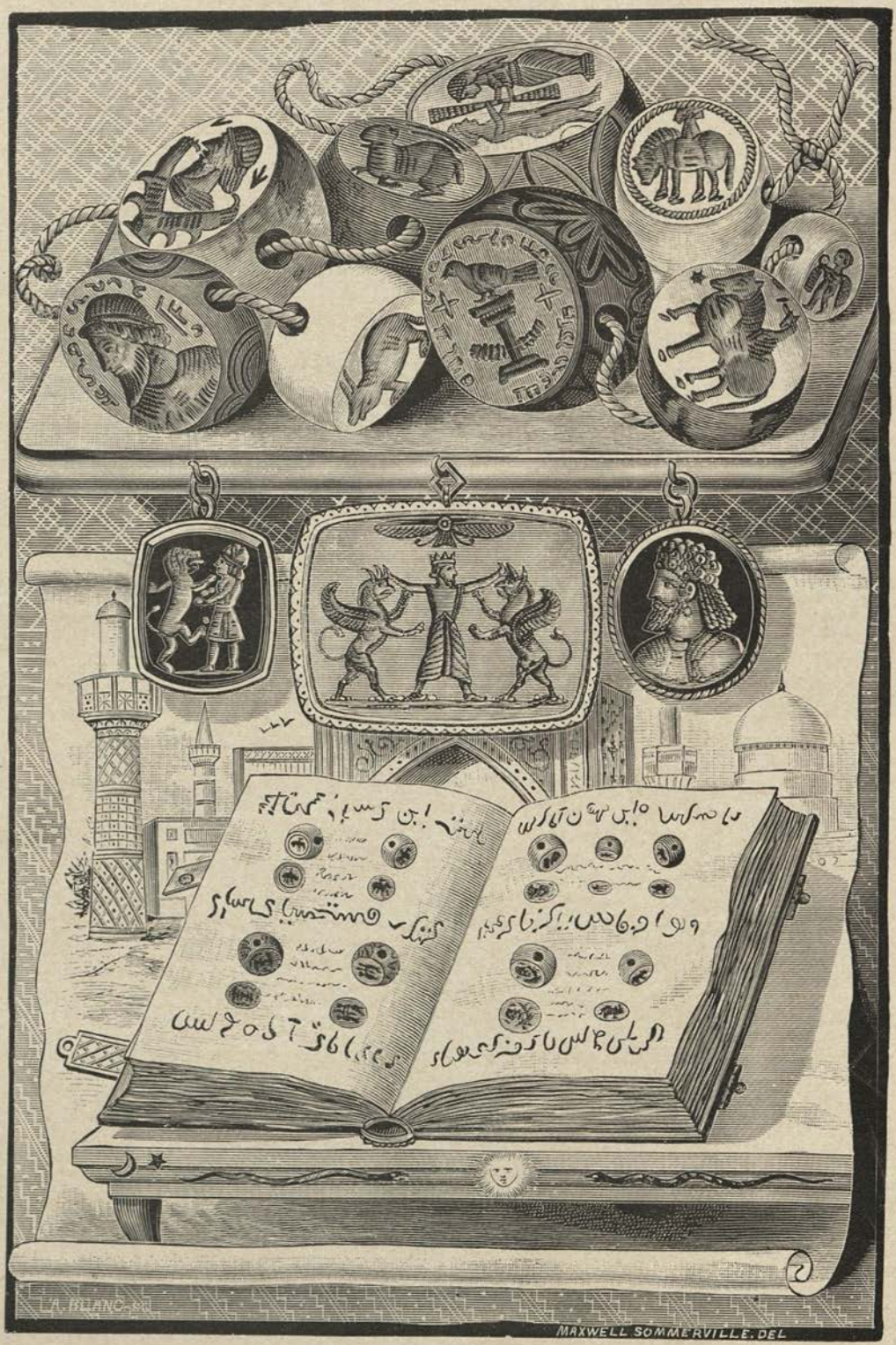
My fondness for the Babylonian cylinders is not only to be accounted for by the fact that they are indelible manuscripts, but there is a charm to me in the sentiment of confidence expressed in their use of the impressions applied from them to public documents, doors, chests, etc.—the confidence that when those seals were attached no honorable man would enter or pry within. The same idea is expressed in No. 1262, Case Z Z Z, the Hippogriff, which when sealed upon a letter was considered the custodian of a secret. In a word, this impression was the lock, and the seal, the key, with which they closed their treasures. In fact, as late as the second century B. C. we only begin to find anything like a lock and key, and these rude and frail. I possess a collection of these ancient keys which came from the Strozzi family, to which collection during many years I have added a number of specimens, through which I have considered the measures for surety adopted by the ancients.

The place of these Babylonian cylinders in the history of art cannot be classed as decorative, for as they were originally used only as seals, and mostly business or official signets, they were not at that time worn to decorate the person, though they were worn on necklaces and bracelets by the ancient Greeks. I have seen and admired fifteen or twenty cylinders strung

together, in the possession of my friend Dr. William Hayes Ward, the Assyriologist, of New York, when one day he came and showed them to me; I thought, How beautiful a necklace! They were exceptionally charming examples, in carnelian, jasper, white and pale blue chalcedony, amethyst, lapis lazuli, etc.

It is with pleasure I record the fact that we in America are rapidly acquiring representative collections of these treasures, and hope the enterprise of the Babylonian Exploration Fund may be crowned with the success due to the energy of the learned men who have projected and organized the undertaking.

The fact that Dr. William Pepper, Provost of the University of Pennsylvania, has been untiring in his efforts for this cause, gives much promise of the early prosecution of the work, the intended acquisition of many more interesting messages from ancient Assyria and Babylonia.



PERSIAN AND SASSANIAN SEALS.

ASSYRIAN, PERSIAN, AND SASSANIAN SEALS.

THESE seals are recognizable by their peculiar forms—generally conical or spherical—and by the distinctive character of their designs and incision. The spherical seals are flattened on one side for the intaglio: all are pierced, so that they may be strung on a ribbon or leather cord; they were worn hanging on the breast. Those bearing the effigies of their proprietors are in a large proportion rudely cut; yet the portraits of monarchs are usually fine intaglios, with oval-shaped heads and visages, often with wavy hair and beards. There is found a large series of subjects adopted by their owners on account of their superstitious belief in their talismanic virtues—representations of animals considered sacred, such as the moufflon, resembling a large horned ram; the gervoise, resembling a kangaroo; and quite a series of rudely-drawn animals emblematic of vigilance, fidelity, courage, strength, etc. etc. Sometimes on seals as well as on cylinders a full-length figure is given in whose costume there is a marked peculiarity of drapery, the folds crossing the form. They are on a great variety of chalcedonies, sards, jaspers, and other beautiful stones of color, and make a very attractive display when choice examples are formed into necklaces, as they frequently have been.

The seals of these epochs, which seem to have superseded the cylinders, are found in several forms.

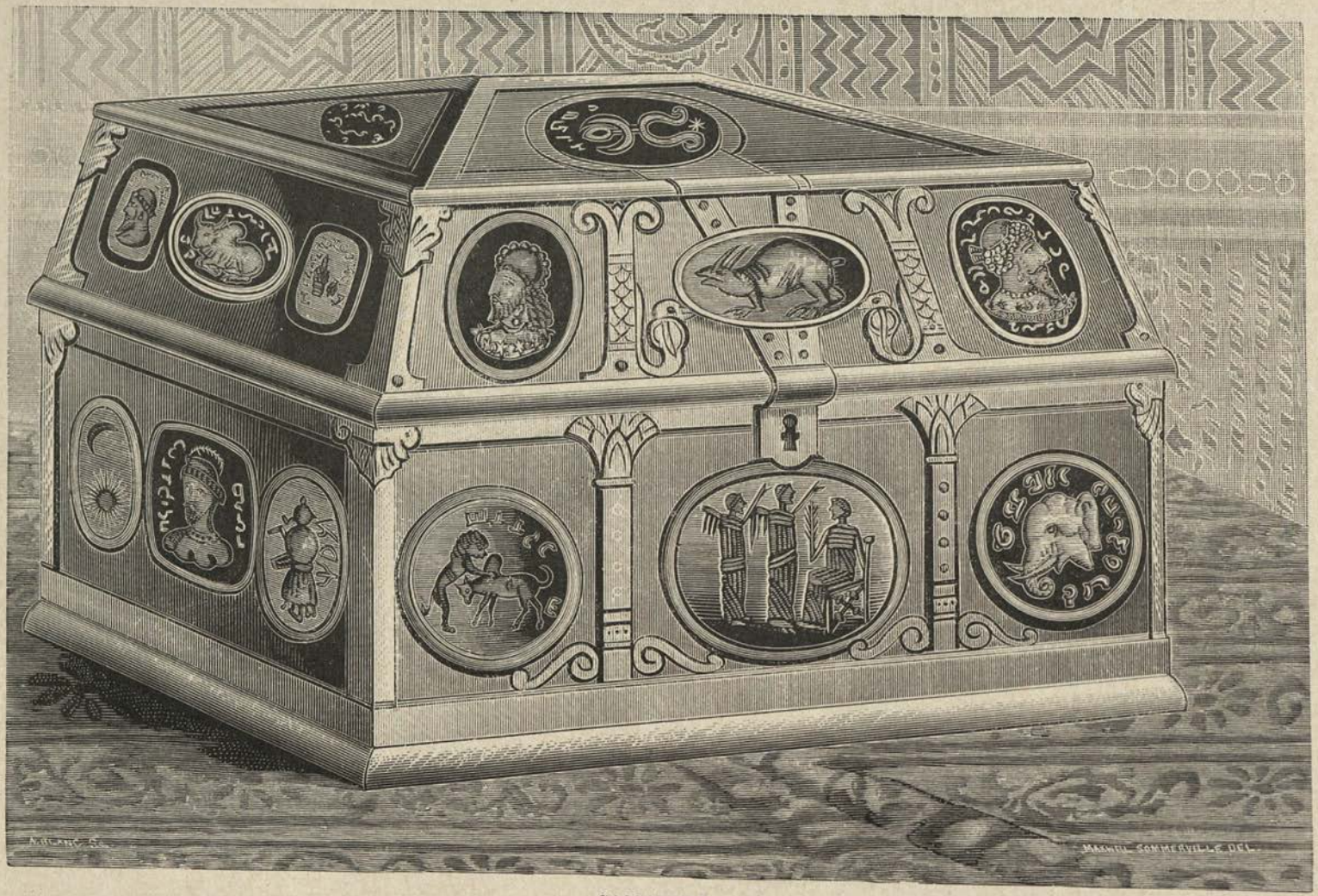
Those of the Assyrians, dating as far back as 1110 B. C., resemble in form the bells herdsmen hang upon their grazing cattle, that they may hear them when they have strayed; they

are pierced and seldom have inscriptions; as, No. 1427, Plate 39, and Nos. 1441 to 1449, Case C C C C C.

The Persian are of two forms—a cone whose sides are flattened and pierced, the engraved part presenting an oval flat face, as No. 1381, Plate 38; and again spherical, pierced; the side of the globe on which is the engraving has a flat round face, as No. 506, Plate 37.

Those of the Sassanian or later Persian period are like unto the former in shape; they are, however, often ornamented on the convex surface, as No. 511, Plate 37, and No. 1383, Plate 38, and contain inscriptions in the Pehlevi character or language.

Naturally, they were employed on commercial and other documents, but a single example will show how they were applied and the service they rendered at an earlier date. Imagine Theloparnos, an agriculturist, guarding his fruits and their juices, the wines of that day, in mounds covering a sub-cellar and shading it from the vivid rays of an Oriental sun; the door closed with wax upon which his seal had set an impress, that under the primitive code of his epoch rendered it secure: no one in the community would break that seal; as he would guard his honor and the respect of his fellows, so he would not tamper with that simple seal. Is this not a lesson to us to-day —the day of bolts and bars, and honorless men who break them with force? I cannot better convey an idea of the use of these seals than by quoting the following incident given by C. W. King, A. M., whose letters to me on this subject are treasured: "Even after locks of some kind had come into general use (for Roman keys are plentiful enough), the good housekeeper made assurance doubly sure by putting his seal on the storeroom door every time he closed it. This was the



SASSANIAN.

duty of the mistress of the house, for Vopiscus quotes, in illustration of Aurelian's simple mode of life, that he made his wife continue to carry the 'annulus signetorius' as when they were both in a private station. Diogenes Laertius, to put in the strongest light the simplicity of Lacydes the philosopher, tells a story that whenever he had occasion to bring anything out of his pantry, after sealing it up he used to throw the ring into it through a hole in the door, for fear his servants should take it off his finger when asleep and therewith reseal the place after they had helped themselves to the comestibles. But his servants, observing his sapient precaution, imitated his mode of procedure, invaded the pantry in all security, sealed the door again, and replaced the ring in the way shown them by their sagacious master."

Is it not interesting to have these seals, real heirlooms of antiquity—to understand their designs and to comprehend to a certain extent their inscriptions?

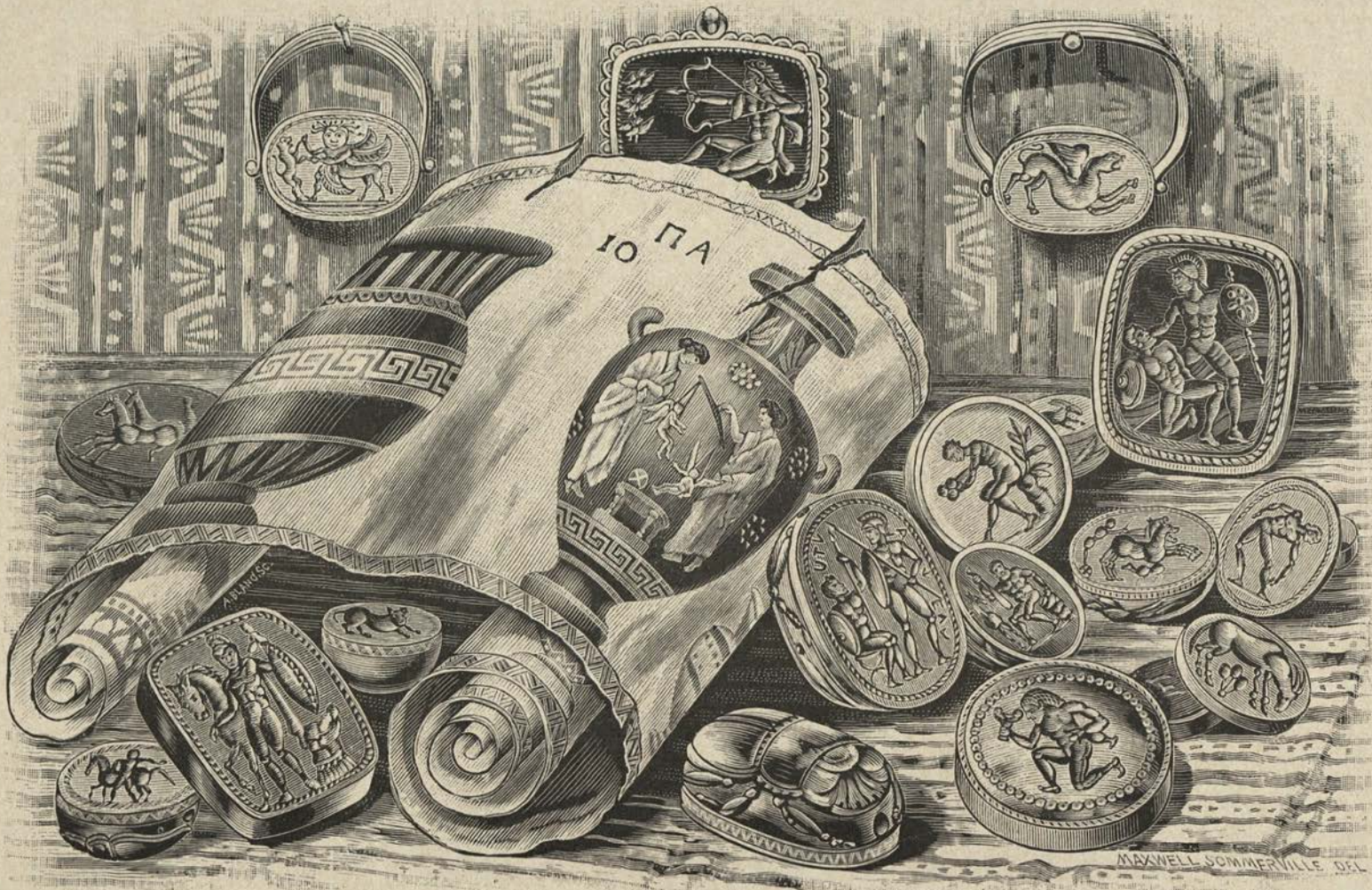
The Sassanian intaglios were executed by a later people of the same Persian race. They seem to have been made less frequently with a view to security or as professional seals; they were more emblematic of religious belief, and were used as talismans—mystic guardians against evils, dangers, and accidents. Was it not a blessed condition of superstition? The bliss of their ignorance made them walk fearlessly through a world otherwise a field of snares.

It is easy to arrive at this conclusion, for we find them in the form of amulets with holes by which they could be attached either to a garment or suspended around the neck.

Though my subject concerns engraved stones, I shall mention in this connection curious oval, delta-shaped, and round Persian amulets of this period in my possession, carefully cut in ca-

bochon, not engraved, often mounted in silver, bronze, and other metals, which were carried on the person as defenders against the inheritance of all men since Eve's husband made us his heirs.

The Sassanian intaglios of the seventh century have generally inscriptions expressing religious sentiments, and often hieroglyphics: it is here we find the characters in the Pehlevi language, and, as in the Abraxas, an occasional Greek letter. The materials on which they are engraved are in many cases beautiful and rare Oriental stones, though those in my collection are in different colored jaspers, sards, carnelian, brown alabaster, and striated chalcedony.



ETRUSCAN.

ETRUSCAN.

THE country of the ancient Etruscans was north from the Tiber to the Ciminian Forest and the Tolfa Mountains.

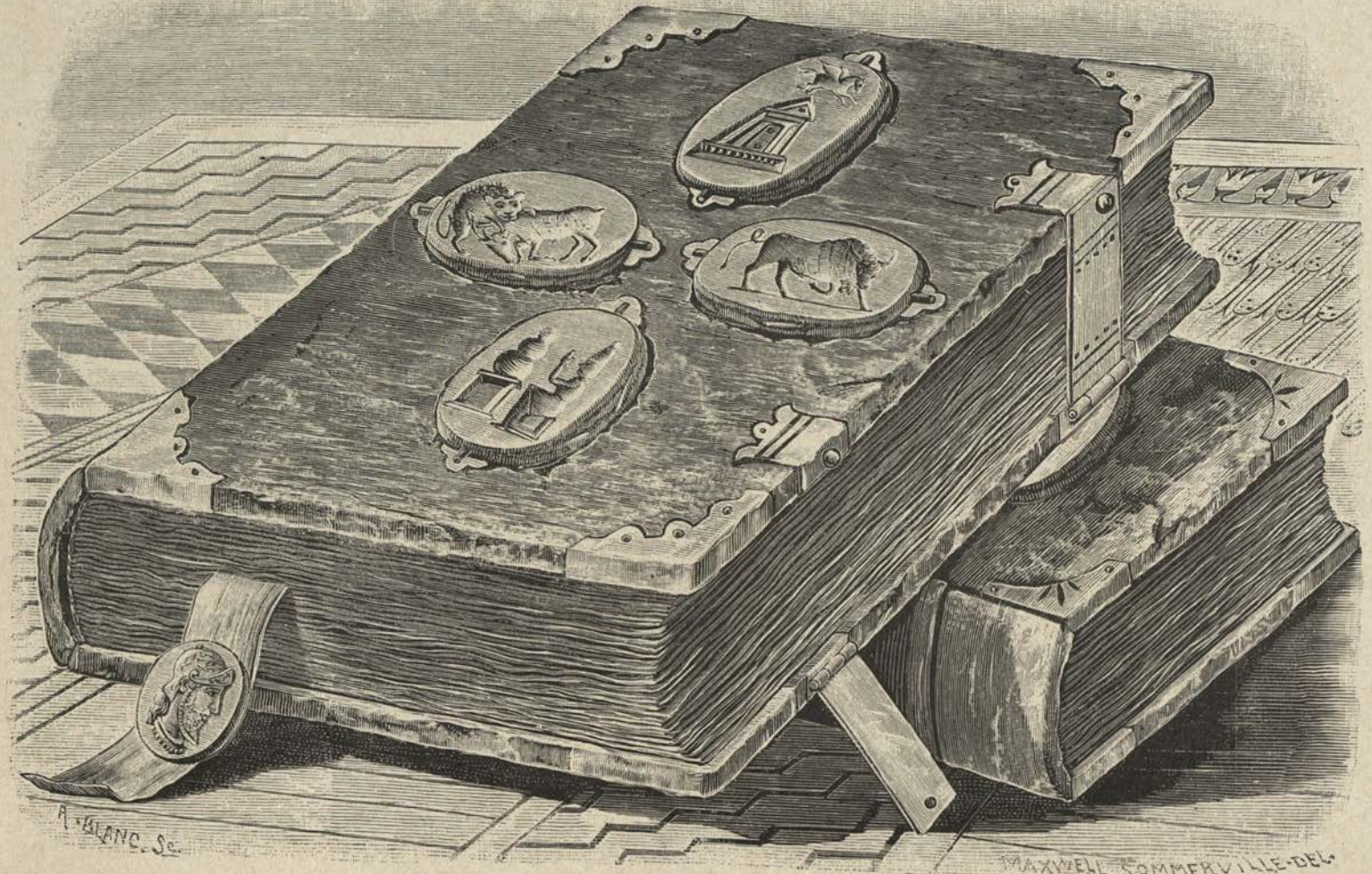
They have bequeathed us a mass of gems, a large proportion in the form of scarabei, and many really fine intaglios, which were not only used as seals, but served as decorations, both in finger-rings and as brooches for women. The Etruscan tombs have yielded many scarabei in mountings of virgin gold, sometimes the precious metal twisted, again corrugated; also some ornamental gold-work as brooches. The sard and chalcedony beetles usually have an engraved beaded margin, and were revolvable, being set on a pivot which was attached to a frame generally oval in form. I have one such brooch in ancient bronze with delicate ornamental gold-wire figures inset, producing an effect rarely equalled in my opinion by the jewellers of any modern nation.

The Etruscan glyptic-work is peculiar, and much of it rude; for example, a warrior beside a horse, both man and beast produced by a series of cavities deeply drilled and connected by less deeply cut grooves. Many fine examples are exquisite in execution, but all are evidently from the same peculiar school; so much so that almost any intelligent observer of such objects, if given a hundred specimens of intaglios of various nationalities, would readily recognize and correctly select all the Etruscan intaglios therefrom. They are found on sard, carnelian, chalcedony, amethyst, etc. etc.

There are specimens of Etruscan intaglios known to have

been cut seven hundred years B. C. which give evidence of an art-civilization highly advanced. Their subjects seldom contain more than two figures, as the field on which they are engraved is rather circumscribed: Hercules in many attitudes, with club or bow or struggling with a lion; his various labors; armorers, always forging; Achilles and Ulysses in many positions (see No. 530, Case F F); animals with their legs and horns distorted, so limited was the space on which to represent a design with action.

We find in their inscriptions some unique characters purely Etruscan, several which seem to have been the source of Latin letters, and others resembling the Greek.



PHŒNICIAN.

PHŒNICIAN.

HERODOTUS speaks of the Phœnicians as a branch of the Semitic or Aramæan nations; they originally dwelt on the shores of the Erythrean Sea. They also occupied islands in the Persian Gulf, among others Aradus and Tylus, where temples in Phœnician architecture were found; and it is known that the Phœnicians left these islands and colonized in the Ægean and Mediterranean seas before the time of Joshua, 1444 B. C.

Of the Romans and the Grecians we have their history through the writings of their own historians; and of the Egyptians, by their monuments teeming with hieroglyphics, history, and theology. Of the Phœnicians little is extant in writings from their own people; we are dependent on what other nations have recorded—in fact, what we know of them may be termed tradition. The Phœnicians were termed "the merchants of many isles." We can hardly say they cultivated the arts at home, for wherever they went, there they made their home; on every island inhabited by them are found evidences of their industry as gem-cutters—intaglios, scarabei, and seals. I remember how I was impressed on going ashore at Syra and walking through its beautiful amphitheatral city of to-day, whose site had once known those very Phœnicians, examples of whose gems may be seen in Case G G of my collection.

They emigrated as far west as Sardinia. Sardinia was originally called Sandaleotis, from its form, which resembles a human foot or its imprint, where during centuries a mod-

erate harvest has been reaped of gems emanating from their handiwork.

To a practised eye their work is distinguishable from that of other nations; the touch, drawing, execution, and the distinctive character of their subjects render them readily recognizable. Yet the symbolic characters are not entirely distinctive, for they often clearly indicate imitation of Assyrian and Egyptian work and design. For that reason it is often difficult to decide or classify gem-objects found in many of the islands colonized by them, from the very fact that in design they at times lack originality.

Many of their subjects were emblematic of their religion—the source of light and heat, Baal the sun, altars and temples (see ring from Tharros in Sardinia, No. 559, Case G G). In regard to the great variety of emblems of deities found on their engraved gems, it has been remarked that every community or city had its own gods, which became famous and received general adoration in that section by having been adopted and worshipped by some one or other of their distinguished and honored men, and their families and followers becoming adherents of this worship, its renown quickly spread, was accepted, and registered on the stones forming their seals, talismans, and gems.

Their great variety may also be accounted for from the fact that the migratory Phœnicians, wherever they went, in whatever island they settled, each separate colony imbued with its special legends, set up monuments and altars to their peculiar shade of creed, and the character of their religious inscriptions was influenced by the education they had received from their leaders or teachers. After all, the principles of their idolatry were analogous with those of the nations of their epoch.

They also engraved intaglios on iron and bronze; their scarabei are interesting, though less numerous than those of nations coeval with them. Their gems therefore hold an interesting place, though they have contributed little that is beautiful in the history of decorative art.

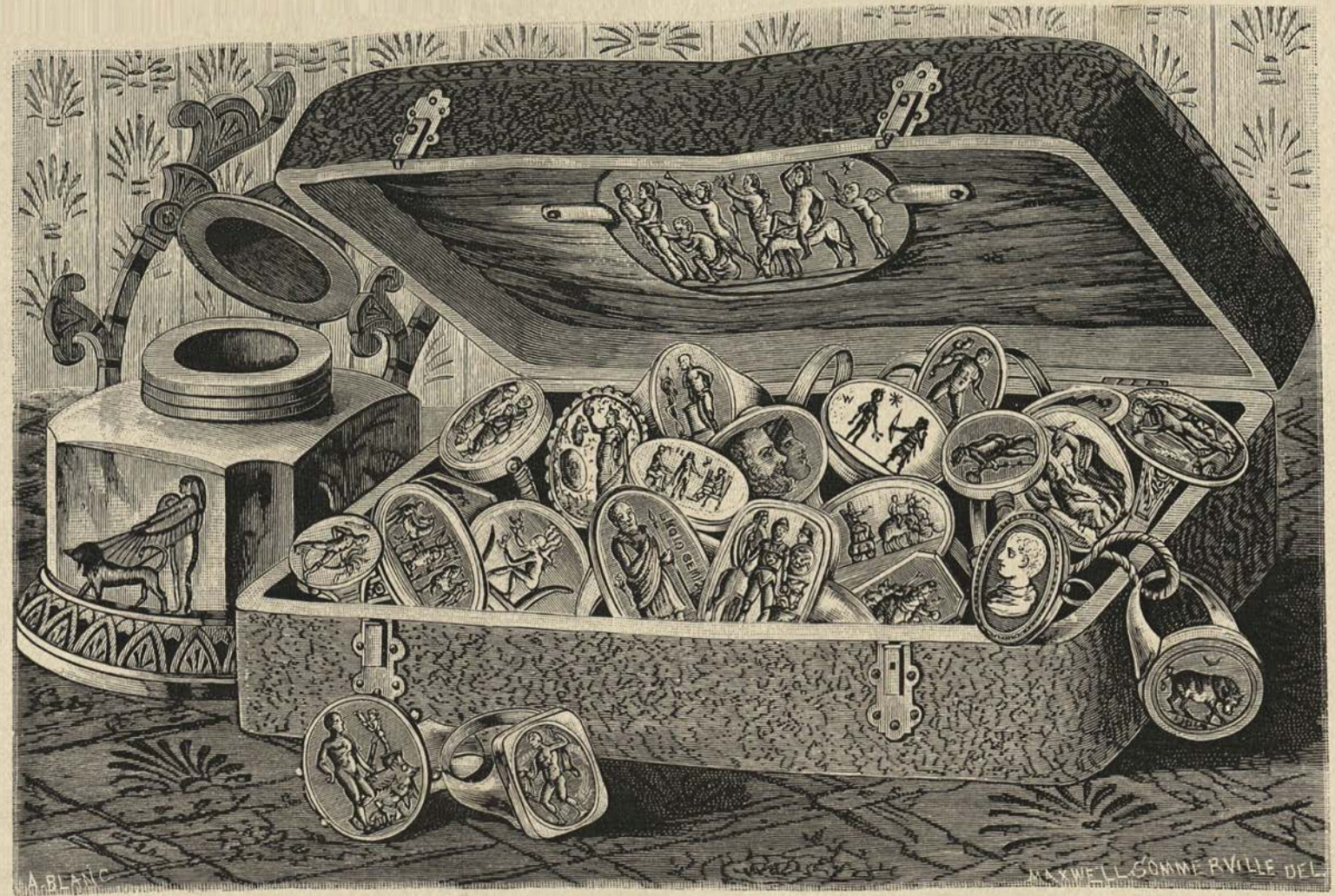
The islands of the Ægean Sea, and of the Mediterranean, were as pillars or piers to the vast bridge of civilization across which the Phœnicians emigrated, moving on favorable occasions in their frail crafts from island to island until at last they passed the strait now known as Gibraltar and created colonies on the shores of the great ocean, where they left types of their art-work and traces of their race which we to this day recognize in the brows and other features of their remote descendants.

GRECIAN.

GREECE was the source of the finest and richest glyptic art-treasures in a decorative sense. Grecian intaglios are of superb execution, of exquisite fineness and finish. This superiority can in a measure be accounted for by the encouragement the profession received from the nation, both from rulers and from the people. In proportion to the extended cultivation of taste and the increased demand, the ranks of the *incisori* were repleted. Among so many contestants rivalry and emulation had a very happy effect in forming and creating artists who were indeed eminent, and whose works even to-day sparkle as jewel-gems in the diadem which crowns the history of their place in art.

My impression is that no engravers of intaglios ever attained the same high point of excellence in execution throughout all the earlier centuries in which the art flourished; yet I believe, as I have elsewhere remarked, that much of the work of Benedetto Pistrucci, Calandrelli, Amastini, G. Pickler, Girometti, and others, in the close of the eighteenth and the earlier years of the nineteenth century, compares favorably even with that of Satyralus, Dioscorides, or Pyrgoteles of ancient Greek renown.

The gem-engravers of Greece were mostly natives, though some came from Asiatic countries and worked profitably in the land of their choice, the then Paradise of sculpture. Evidence is seen of this emigration in certain Greek intaglios,



GREEK AND ROMAN INTAGLIO RINGS.

whose peculiar designs and execution indicate that the artist was reared where cylinder- and seal-work had influenced the formation of his manner or style.

The general character of their subjects is a galaxy of mythological figures and groups and heads or miniatures on stone of deities, princes, and sovereigns. Many of the finer and most precious of their intaglios were wonderful in the depth of their incision, while in their more minute cameos the figures were produced in very slight relief. Their larger subjects in cameo are in conception and execution masterly, and command the sincere admiration they have universally received and well merited.

The perfect finish, polish, and detail of their choicest examples render them superior to the gems of any other people, even to many that come from Roman sources.

It is often almost impossible intelligently to explain the difference between the gems of the Greeks and the Romans; such power of distinguishing one from the other is only to be gained by long observation and close study of the subject.

The Greeks also used seals to close vaults, closets, caskets, etc. with hard wax impressions as security against the designs of the prying and curious to meddle with their possessions; and it is an historical fact that unprincipled women, in whom the power of inquisitiveness was strongly developed, found artists to imitate these seals, and thus peered into what should have been unseen by them. Yet some Grecian seals which I have seen were so cunningly devised and engraved with a complication of geometrical lines, which added to their artistic value, the fact that this means of fraud was rendered almost impossible.

(For examples of Greek cameos see occasional specimens

in cases throughout the first alphabet; and for Greek intaglios, see likewise Case A A A, and on to H H H. They are distributed through eight cases. The finest is my intaglio by Dioscorides, No. 901, Case E E E.)

Many objects have recently been discovered at Mycenæ, among which are engraved gems bearing effigies of animals curiously and artistically drawn, and which by their Oriental style prove that the ancient Greeks, who bequeathed so much to their successors, also inherited art-models from a people 1000 years B. C.

GRÆCO-ROMAN.

GRÆCO-ROMAN.

DURING a long period of wars before the reign of Augustus, Greece, Asia Minor, and Egypt had been despoiled of their most sublime art-decorations. The classic artists of Greece, seeing their occupation at home in a measure gone, and longing to be again surrounded by the great works of their ancient masters, turned their thoughts to the Roman Empire and its art-encouraging rulers, with the hope of there renewing their fortunes by aiding in the embellishment of the capital of the world, so much was to be done; and they left their native land to partake in the great work of the Western capital.

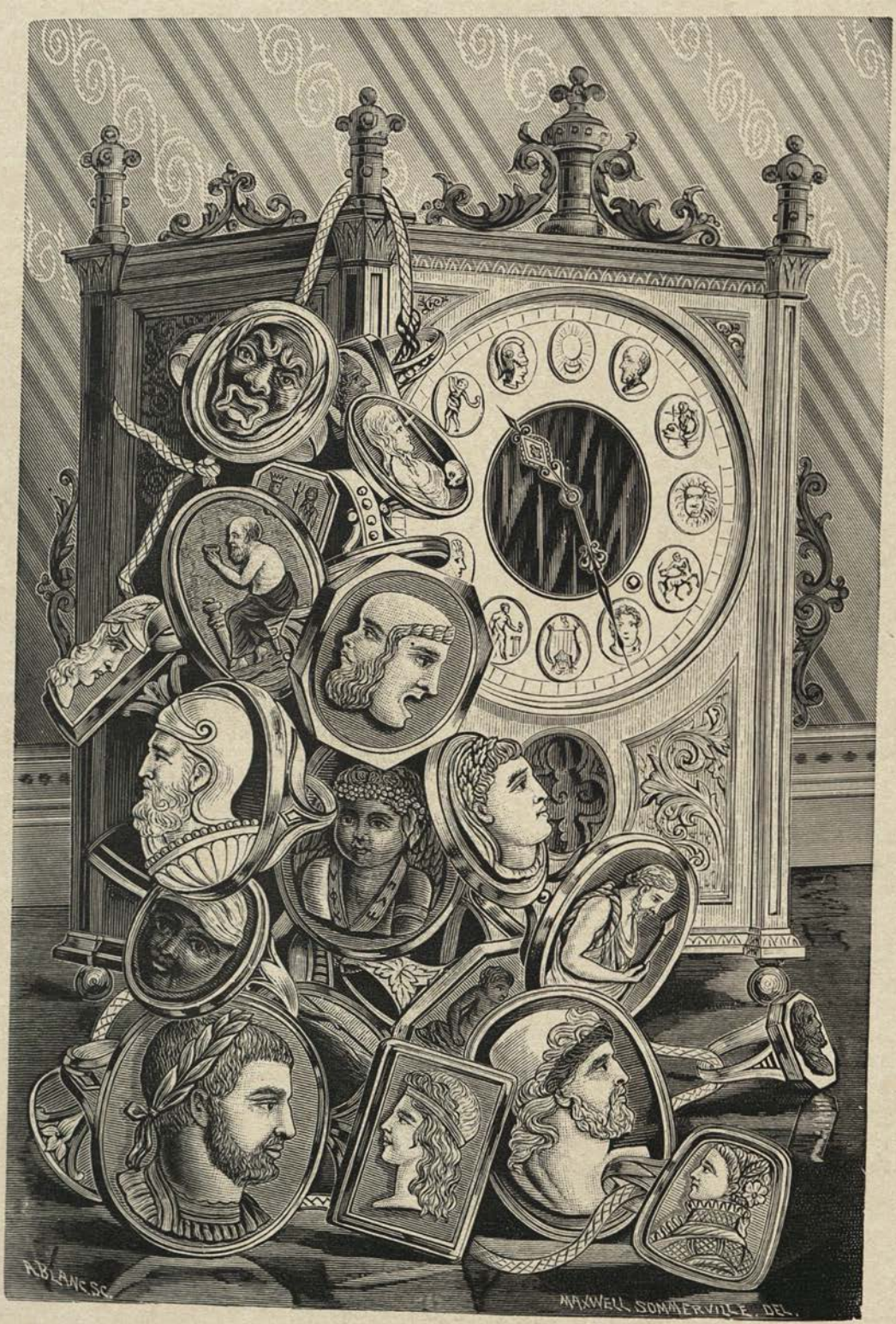
They came from Greece to Rome expert in their profession, merely seeking the market of the world. There is much in the adage that a prophet is better received in countries foreign to the land of his birth, yet we must confess there was a fineness in the execution of their engraved gems, especially their intaglios, which commanded the admiration of the Romans, by whom they were received as master-workmen. They were assiduous, painstaking, and adept. As regards their subjects, they came to their new field of labor and of art with the religious sentiments and mythological subjects of their Grecian culture. They came, therefore, not as strangers, but highly appreciated by all.

There were skilled painters, sculptors, chisellers in bronze, and architects. They decorated the magnificent buildings, sumptuous palaces, majestic temples, forums, theatres, amphitheatres, arches of triumph, thermæ, and imposing sepulchres.

All these structures needed, and thus received, the adornment of works by classic artists.

These Greek emigrants were welcomed in their new home, and this day I believe we have profited by this commingling of the artistic conceptions of these two races.

With these men came the gem-engravers, and to their genius and the excellence of their productions and their co-operation with the Romans do we owe the beautiful examples that are to be seen to-day in the museums of the civilized world.



ROMAN.

ROMAN.

ALL Romans born were Roman at heart: they had inherited knowledge, and even some style as *incisori*, from the Etruscans, yet they advocated Roman rules and practised art in the Roman manner.

Especially, gem-engraving had its distinctive character until the exodus from Greece brought them not only companions, but art-masters, whom they intelligently appreciated, and recognized quickly the points in which the new-comers excelled. They received with friendly spirit the talented Greeks who colonized among them; they regarded with studious attention their work; they emulated them and strove to excel them in the grandeur of their subjects and fineness of execution; and, diligently pursuing their course, we find them monopolizing the trade early in the first century.

The general supply of engraved gems throughout the next two hundred and fifty years was from Roman sources purely, or from Greeks who had so thoroughly identified themselves with Roman interests and Roman citizenship that it is now difficult to draw the line of distinction.

It is just to credit Rome with having made the greatest contribution of fair pictured gem-stones to the ancient garlands which decorate the history of art.

ABRAXAS.

THE veil which covers all history concerning the mystical Gnostics, who began soon after the promulgation of the religion of Christ and existed two or three centuries, renders the task of explaining many of their representations a difficult one.

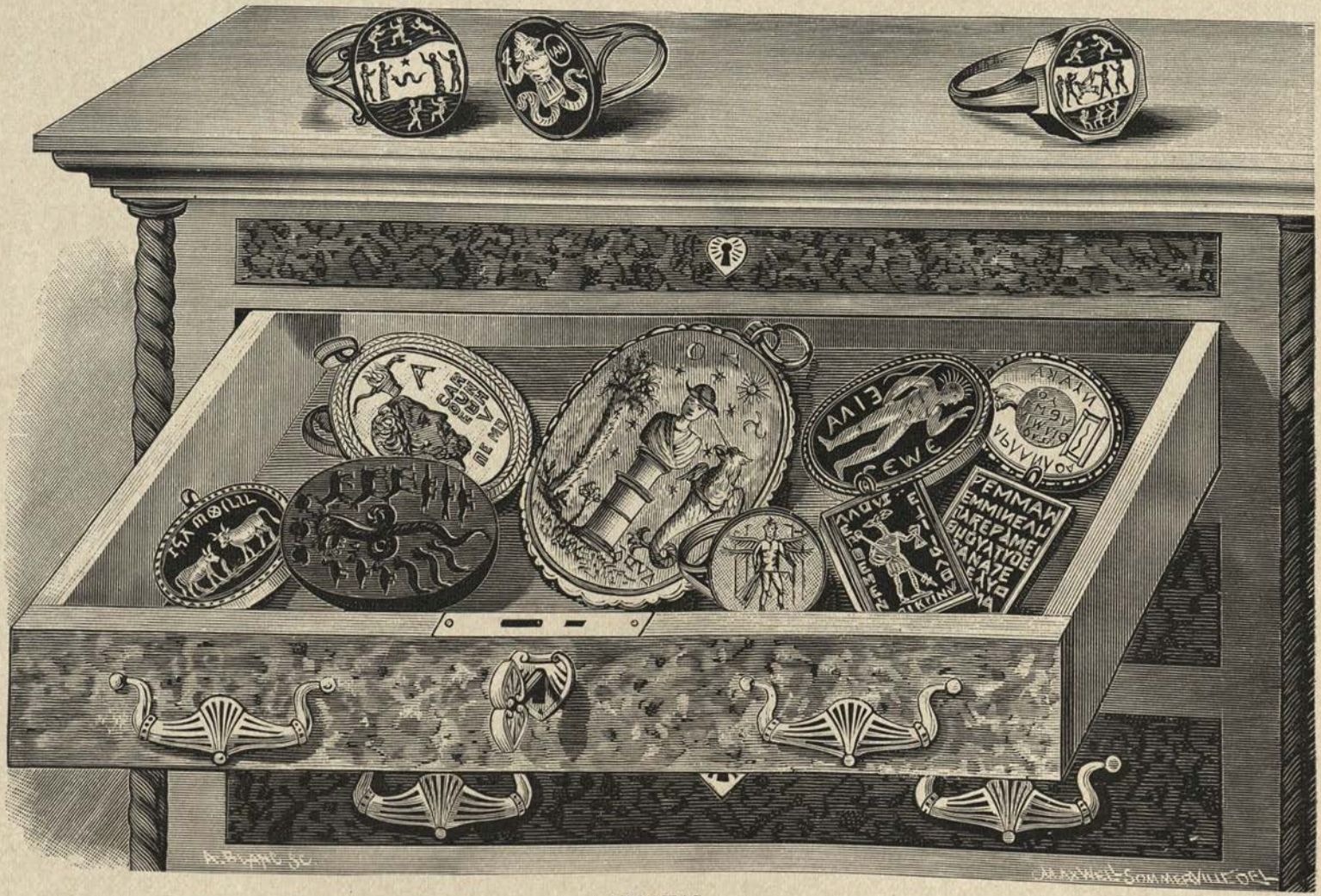
The legends engraved on their abundant amulets are almost inexplicable. Their gem-work, these talismans, are known as *Abraxas*. The formula of their secret worship, which mysteriously hid their meaning from even the followers of their own sect, was based on the two words—Mithras, ΜΕΙΘΡΑΣ, and Abraxas, ΑΒΡΑΧΑΣ.

In the diagram below the known values of Greek enumeration are given to each letter, and it is found that their sum gives the number of the days of the solar year:

Α— 1	Μ— 40
Β— 2	Ε— 5
Ρ—100	Ι— 10
Α— 1	Θ— 9
Χ— 60	Ρ—100
Α— 1	Α— 1
Σ—200	Σ—200
365 days.	365 days.

They engraved on many of their gems the name of God, *IAΩ*, and represented him a pan-theus made up of the symbols of the four elements—the serpent, eagle, the human trunk, and a scourge—combining also many attributes of solar divinity.

They were Pagans, Jews, and Christians, and we find in



ABRAXAS.

their inexhaustible inscriptions a series of emblems, Hebrew and Syriac, which dimly show forth Christ the Son and Sun of Righteousness with AΔONAI, and the seven Greek vowels symbolic of the seven heavens. These Greek vowels have often amused me when I have shown an Abraxas talisman with long inscription to some Greek scholar not acquainted with their gems, who would stumble when he reached the other characters.

These engraved stones of this peculiar people are in basalt, hematite, red and green jaspers, sard, and even beautiful chalcedony-onyx. (See 561, Case H H, with a figure of SABAON and raised inscription.)

They were worn by them as amulets or talismans; the persons wearing or carrying them did not understand the marks or inscriptions upon them; they were sacred types of the mysteries of their religion or superstitious creed, and were only understood by their inventors and the Gnostic priests. Unlike the white stone referred to in Revelation ii: 17, on which was engraved a name known only to the giver and the receiver, these Abraxas gems were unintelligible to the receiver; the owner wore them in blind belief.

BYZANTINE.

In the fourth century Constantine established the seat of the empire in Byzantium. He systematically despoiled Rome of what was easily transportable to embellish his favorite residence, Constantinople. He established art-schools, and again artisans followed the prevailing tide. This transient revival of the arts added brilliance to his court, but the arrest of the decline was only temporary.

During the succeeding Byzantinian rule the whole empire, and especially Italy, was overrun and domiciled by hordes from barbarous nations, who, if we attribute no worse motives, in their ignorance encouraged the incendiary and the despoiler, rejoicing in the destruction of the palatial edifices and historic monuments; and thus the smaller objects of value were carried off and scattered, and we now find them dispersed over the continent of Europe.

The decline in gem-engraving gradually became entire extinction in the fifth century in those countries where the cameos of the then known world had been executed. The Byzantines seem to have profited by what proved to be a monopoly for them, and under Imperial patronage must have been industrious, judging from the scriptural or religious cameos we find in such quantities bearing unquestionably the character of their work.

I certainly admire and cherish what is beautiful and that which is representative of the greatest skill and the finest art-culture, yet there is to me an indescribable attraction in the

BYZANTINE.

strange drawing and often grotesque designs of the Byzantines —those long muscular arms with awkward hands, yet so natural; meagre, graceless forms, questionable in their anatomy; sinewy legs with clumsy joints; feet distorted as by excessive plodding; sad faces really full of grief; appealing countenances saying they suffer; figures of saintly women whose holiness depicts no courage; trembling, shivering, spiritless madonnas, weird-featured and coarse-handed, grouped beneath a divinely-laden cross, and that Divinity a being grotesquely unlike our conception, with lines upon his face that should have been labeled "beard."

Side by side with this quaint array there are many engraved stones bearing unquestionably the Byzantine type which are in every sense beautiful gems—portraits of Christ which, even with their peculiar rendering, have more divinity in them than many fairer cameos of earlier or of any other period (see No. 575, Case I I). In that Oriental jasper Christ is portrayed as a loving, gentle, forgiving Redeemer: no drop is there, and yet there are tears in those eyes. It is what the law of Moses had forbidden—a likeness of something in heaven, a portraiture of Divinity.

Innumerable scenes and groups—the annunciation of the angel Gabriel to the Virgin Mary; the scene in the manger, the adoration, the crowning with thorns, Christ bearing his cross and showing to Thomas the wound in his side; in fact, every phase in the remarkable event which purchased eternal salvation for man.

CHINESE.

THE glyptic work of the Chinese is principally what is designated *basso-rilievo;* it is on nacre, bronze, jade, amethyst, and agalmatolite. What patience it must have required to cut those ornaments in jade for sceptres and official swords! Many pieces which we see only in museums have cost years of laborious engraving. Jade has therefore been held by the Chinese as emblematic of all virtues.

We have representations of change of costume on their porcelains and faïence, but very few specimens have been preserved intact, and those insufficient to give us data farther back than the fourteenth century.

They are said to be good copyists: all designs given to them for reproduction are copied very closely, but in what we find on engraved stones there is the cachet of their nationality; it resembles nothing else. Their work is mostly in very low relief, save a few specimens in Cases L L, M M, and Y Y in my collection.

Their pictured stones generally represent hideous animals, birds, fruits, and views of Paradise, with figures of grotesque divinities. Their inscriptions are not incised, but are usually letters or characters in relief (see No. 640, Case L L).

The exquisitely beautiful details often exhibited by them are surprising, especially when we consider the hardness of jade, the material principally employed by them. (See fine specimens in my cabinet of emerald, green, and black jade.)

AZTEC OR MEXICAN.

Among the existing relics of nations we find no examples of execution in stone-engraving more peculiar than in what is preserved of the work of the Aztecs or the ancient Mexicans, especially that done before the Conquest. Its character is so crude and distinct that no close observer can for a moment be mistaken. I have met with Aztec engraved stones among Oriental gems also rude, yet there was that style which speaks to me as a silent but sure indication of a class of ornamentation doubtless worn by that people whom Prescott and Robertson have represented as decorated principally by gold, silver, and feather-work (see No. 659, Case N N).

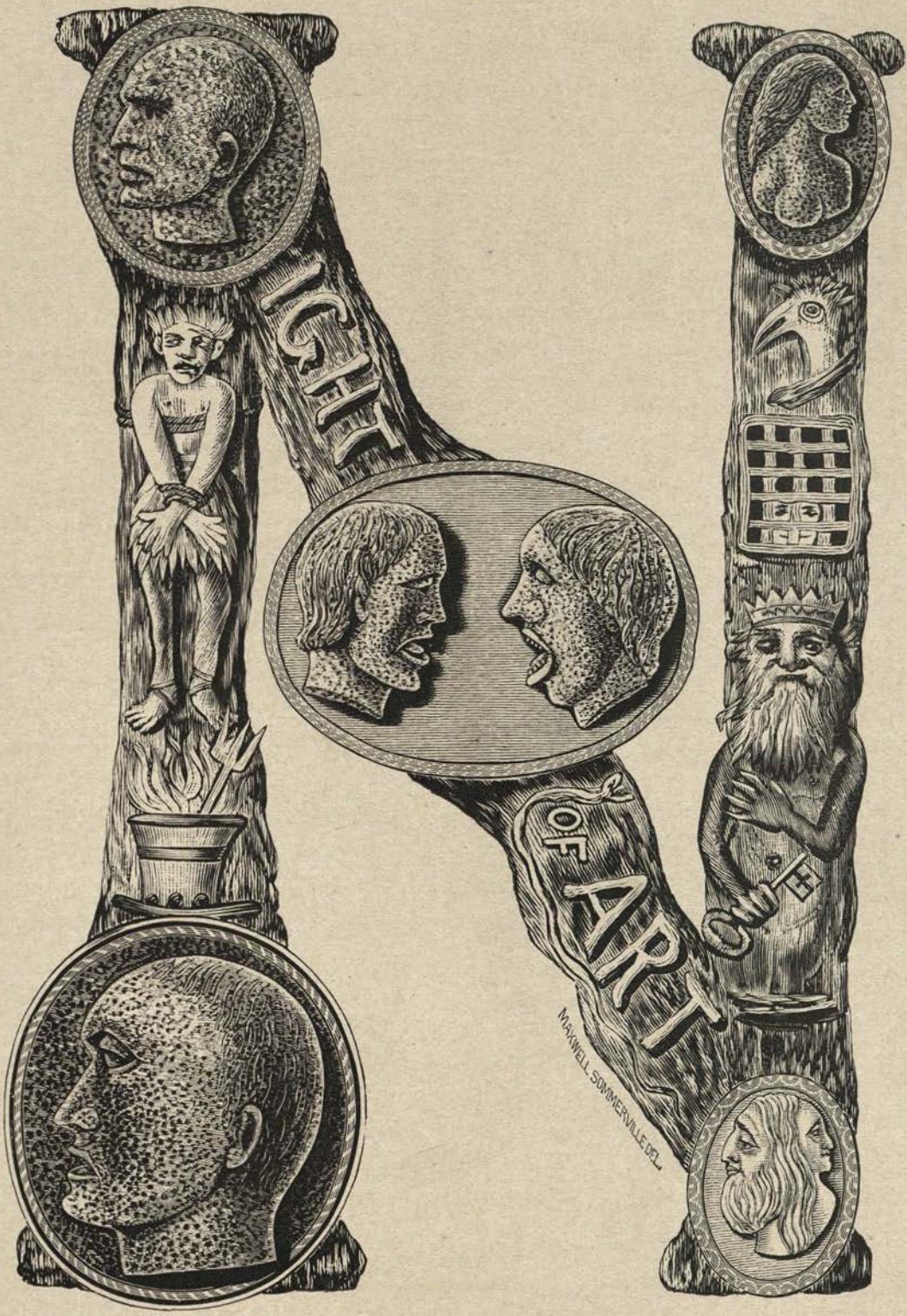
Large pieces, cameos of two and a half to three inches in dimension, were worn by the Incas as breast-ornaments, and are always pierced, showing that they were suspended (see Nos. 657 and 659, Case N N).

NIGHT OF ART.

THE eras of art in the history of nations have been marked by the same changing characteristics: light has invariably been succeeded by darkness; there are shadows ever following the bright rays of the sun. This day of imagery and sculpture, feeble at its dawn, radiant in its morning, powerful in the glory and effulgence of its meridian, faded as evening advanced, drooped in the twilight, was at last veiled in the long period of decadence—the Middle Ages, the Night of Art.

Throughout this period there was no regard for the artistic merit of the antique cameos, and yet they were highly valued from the fact that they ministered to the comfort of the superstitious.

These same people, so credulous and so trusting in these token-stones, by degrees formed themselves into groups, at first of two or three with ties of pious friendship; subsequently these associations gradually increased in the numbers of their adherents until the growing fanatic idea of closing one's eyes on the sinful world was the incentive which formed at first asylums, and soon after monasteries; and the monastic life became popular: wavering men, feeling themselves too weak to face the temptations of the world, resorted to these holy retreats and there sought God. Few reasonable men can be truly happy without occupation, and, happily for us, these recluses saw the importance and the historic interest of engraved gems: many of them were thus spared from loss and destruction.


IGHT
OF ART
MAXWELL SOMMERVILLE DEL.

The numerous orders of monks during this barbarous epoch collected all that possibly could be saved from the destroying avalanche, and with great diligence transcribed on parchment types of the existing literature. These bequests are interesting, and in many instances very curious records of antique lore. We are, however, best enabled to view and compare the gems of the Republic and the Empire in the precious stores opened up to us by the excavation of sepulchres, vases, urns, etc. of those periods.

The laborers in the limited field of art in the Middle Ages were the dwellers in monasteries. To them we are indebted for some rude fibres in the fabric with which this period of darkness is canopied; they walked under it in the simplicity of monastic life; and to us at least it conveys the lesson that man has forgotten so much, knows so little, and has so much to learn.

Their legacies are the innumerable church pictures, and among other gifts the stiff, crudely-drawn illustrations which are said to illuminate (?) the margins of their manuscripts.

In carving, their subjects were generally of a spiritual and devotional character, though some of them relieved the tedium of cloister-life by creating in *basso-rilievo* on bone and ivory the most ludicrous and mirth-provoking designs.

The subjects of the engraved gems of the eighth, ninth, tenth, and eleventh centuries are to a great extent unmeaning figures and heads—portraits of unknown personages, now and then reproductions of ancient Roman emperors and military heroes of historic renown, yet poorly rendered and bad in execution.

There are also many inexplicable subjects, portraying groups of three, four, five, and six figures, evidently intended

to commemorate events in history; also, mythological processions, both in rude intaglios and equally mediocre cameos, giving triumphs of Silenus and Bacchus, portraying these heroes in forms the drawing of which would raise blushes on their cheeks could they return to earth and be allowed to criticise their effigies. Silenus, even full of wine, would growl and remonstrate, pronouncing some of them absurd misrepresentations.

Many of those commemorating or representing incidents of the period coarsely delineated are riddles seldom to be understood or solved. This fact, to a true lover or admirer of subject gems, is a cause of dissatisfaction, which, added to their miserable execution, detracts from their art value. I must, however, confess they have for me a great interest, if only on account of their contrast with the examples of Greek and Roman glyptic art.

There certainly were some meaning and intelligible representations of mythical or even actual events; some love-scenes, betrothals, or refusals, and driving away of the wooing hero; but as these incidents or compositions have no connection with well-known historical facts or legends, and quantities of them not even of mythological personages, they remain enigmas, and under that category, coupled with their poor execution, lack the interest of those wonderful historical gems of the earlier and purer glyptic school—three centuries B. C. and three centuries A. D.

In this epoch, again, we find instances of the sensitiveness of the numismatic branch of the art of gem-engraving, for the models of all pieces of money are intaglios, and thus far they are related to the glyptic art; and it has always been the first industry giving evidence of a decline. Reference to a few

examples in the money of these centuries will sustain my assertion.

See the gold coins of King SIGIBERTUS II., struck at ancient Marseilles—a sol d'or of the seventh century;

The gold coins of CHILDERICUS II., struck also at ancient Marseilles—a sol d'or of the seventh century;

The gold coins of JUSTINIAN II., with the portrait of the emperor standing, holding a cross, and on the reverse his bust, holding a globe surmounted by a cross—a sol d'or of the eighth century;

The gold (alloyed) coins known as *triens*, struck at the ancient city of Bannasac in the centre of France, with portrait of a sovereign, and on the reverse a chalice of the eighth century;

The gold coins of LOUIS LE DÉBONNAIRE, son of Charlemagne, with the legend MVNVS DIVINVM—a sol d'or of the ninth century;

The gold coins of GRIMOALD DE BENEVENT, with the name of Charlemagne and DOMS CAR R^{X}—a sol d'or of the ninth century;

See the coin known as the *follis*, of CONSTANTINE X. PORPHYROGÈNÈTE, in bronze, of the tenth century;

The deniers, in silver, of POPE JOHN IX., with the effigy of St. Peter, S. PETRUS—tenth century;

The gold coins, concave, of ALEXIS I. COMNENE, with effigies of Christ seated, and reverse bust—a sol d'or of the eleventh century;

And the barbarously-designed coin (in base metal) struck at Laon, France, of PHILIPPE AUGUSTE, king of France, with his portrait and that of the archbishop of Laon—eleventh century;

All these and many others are fair examples of the engraving of the epoch.

We are amused and instructed in viewing the pictorial records of these centuries: we must censure the self-aggrandizement and jealous care which in those days hung as a veil between man and the free pursuit of learning and the knowledge of the beautiful. The rest of the population were occupied in the cultivation of the ground or in the profession of arms, giving to such occupations more attention than to education, literature, art, or science.

The foregoing view of these art-bequests is given principally in connection with the qualities exemplified by the gem-engraving of the epoch. The major portion of the colored illuminated manuscripts of the eighth, ninth, tenth, and eleventh centuries is referred to as corresponding most exactly with the rude glyptic productions of the same period; and it is to be understood that what is crude I attribute to the monastic pencils.

Italy was the cradle of the art of illumination on missals and manuscripts, but its force and perfection were developed later in France and Flanders. Spain has produced the most mediocre examples; those of Germany do not concern us at this moment.

In the missals from the eighth to the eleventh century, inclusive (see examples in the museum at Laon, France, and in the Bibliothèque Nationale, Paris), we find the rude, crudely drawn colored illuminations alluded to. The more prominent subjects are Adam and Eve in the garden of Paradise, and, for variety, in different scenes in the garden, smelling and culling the flowers; walking with their Divine Creator; the

Serpent in the tree. Eve offers the apple to Adam; Adam accepts and partakes of the forbidden fruit; an angel banishes them from the garden; and so on throughout the whole genealogy as recited in Holy Writ, these characters having as adjuncts in ornamentation queer fishes, chimeras, and other strange animals, butterflies, serpents, lions, birds, insects, and flowers unknown to botanists of our day.

These stiff, crudely-drawn colored illuminations, executed in monasteries, I have represented in my picture and employed as a cloud, my object being that they may serve as a foil, a contrasting mass of shadow, on which should shine out more brilliantly the early Greek and Roman glyptic art, and again as a background before which should sparkle the succeeding and greater refinement of those productions pencilled, painted, or engraved for us by our more immediate ancestors of the Renaissance School.

These rude illuminations on the margins of the manuscripts of these monastic contributors were in keeping with the gem-engraving of that period, the eighth to the eleventh centuries, which I have denoted as the Night of Art.

It cannot be denied that there were bright intervals in that era of comparative art-darkness, and in the two or three succeeding centuries, when men, untrammelled by the bonds of monasticism, produced superior work. At eventide of many days of labor the under sides of the cloud had golden linings and silver edges.

The pencils that produced these finer effects, those jewels of the twilight, were guided by freemen, who, though living among the sleeping, were so imbued with religious art that their works pictured a glow of light whose genial rays are to-day still reflected on truly appreciative minds.

I recognize the greater illuminators of monastic manuscripts as the exceptional lights of that period, who wove some bright threads into the art-web that has been preserved for us, and which to-day illumines in a measure the history of an epoch that was so cold and mediocre in gem-engraving.

So much were some of the cloistered illuminators infatuated with their art-occupation that it was enthroned in their thoughts even during their limited hours of repose, when visions furnished them with the happiest types which adorned the work of the succeeding day. They knew not Eve, nor did they hold converse with her daughters; they had no living models for Mary, Sarah, Hagar, or Rebecca. Although they were the predecessors of Fra Angelica, they, like him, had "manifestations" of what they knew not in their monastic life —dreams of angelic faces and of forms endowed with holy countenances—which on their awakening they so marvellously depicted on panel or on parchment.

As a rule, when an illuminated manuscript presents itself possessing superior art-qualities, connoisseurs easily recognize that it is of a later period, and that it was made by an artist unshackled, living at large in the busy world, having models everywhere around him; not by an anchorite or a monk: these latter seldom signed their works, and are therefore not individually known to us.

Of the later and more truly artistic illuminated MSS. we have bright examples in the works of Memling of Bruges, who in 1490 painted a missal for Pope Alexander VI. which is exquisitely drawn and colored, and in which is to be found the Pentecost, with eleven lovely-faced figures in varied costumes; the Crucifixion, seven or eight figures; Saint Veronica, holding the cloth bearing the imprint of our Saviour's face;

and the breviary of Cardinal Grimani, a marvellous production now at Venice.

The view of these relics of cloister art convinces us that they of the Dark Ages did not contribute the truly beautiful. Yet shadows pass with "time and the hour."—Night is passing —comes the gray—comes the dawn—comes the morning light. Creatures that at evening ceased their song, tune now their pipes and sing again; they chant anon the requiem of the Night of Art; and yet anon they sing the coming of the light. They celebrate at last, with hope, the renewing of all things beautiful in art. * * * * * * * * * * * * * * The orb of day gilds the horizon; man beholds the aurora of the approaching day.

THE RENAISSANCE.

As a child becomes restless with the consciousness of coming day before it fully awakes from sleep, man, weary of this night of ignorance and the atmosphere of barbarism, fretful on his couch under the yoke of tyranny, striving to shake it off while yet enveloped by the shades of error, rose up to seek an element he knew not, a light he dreamed would come.

He burst the cords that bound his strength; he pierced the clouds which dulled his vision, and, leaving his prison-house, reached forth his fearless arm, and, pushing aside the sombre folds of the long intervening veil, peered into the outer world of progress, and in the gray gloom he descried a distant terrace. With rapid strides, through furrows of popular prejudice and cinders of past magnificence, over crumbled arch and fallen pillar, frieze, and pediment, he sped his way, nor flagged nor halted till, the summit reached, he stood and gazed with earnest look out into the coming time; he beheld in the vista before him many streams flowing into the sea of the future. In the horizon gleamed again the omen of coming day; it was the harbinger of a new birth.

The light of truth flashed upon his mind, discovering to him his freed intellect: unlike the denizens of the earlier age of luxury and repletion, he stood a thinking man, refreshed, invigorated, and ready for work; and quickly he applied himself; called forth his kinsmen; his voice was heard throughout the land; men awoke everywhere and wrought in the ateliers

THE RENAISSANCE.

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of the new life. Through the air came strains as of music from creaking of timber, cracking of stone, the carol of the painter, hammer and anvil,—plashing oar, wheel and shaft, mallet and chisel—the *oratorio of the Renaissance.*

With this awakening came another influx of skilled artisans into Italy, not to compete, as before, in the great established art-market of the world: now they came in response to appeals for master-workmen—came to instruct, to encourage the new birth, to lead the drowsy ones out into the full light of day—the day of a rising constellation in which once more shone brilliantly a meritorious school of gem-engravers.

Though Germany, France, and other nations shared in the work, Italy guarded the cradle of the Renaissance, and as a faithful, loving parent watched the developing features of the youth, which grew apace, reading there the promise of a growing power that was destined to lead future generations to excellence and prosperity.

She reared the budding plants, saplings of the grove whose branches were to yield refreshing fruits to all who asked, whose timber was to give keel, hull, spars, and masts to commerce: thence came the little crafts that crossed the unknown deep and spied our Western shores.

Italy accomplished the first great work of this period by furnishing models for both industrial and fine arts, infusing vitality into other nations. The influential families of the Medici and Farnese, Popes Leo X. and Paul III., many cardinals and nobles, were instrumental in the revival of gem-engraving; especially Lorenzo d'Medici contributed to its re-development and growth by inducing artists to devote them-

selves to its practice and bestowing on them his liberal patronage.

The vigorous manner of artists of this period is so marked that even in the reproduction of antique designs a connoisseur can recognize their peculiar style. Their original works are highly meritorious, attaining a great degree of excellence. Many rose to eminence; some, not content with rising in the firmament of the dawning effulgence, aspired to positions in the bright constellation of fame.

Examples equalling the finest productions of the earlier Roman epoch can be viewed in the Uffizi Gallery at Florence.

Engraved gems were again applied by the wealthy in the embellishment of costumes, armor, military equipments, inlaying and embossing of vases, drinking-cups, tankards, etc. The multiplicity of gems needed to meet these demands produced a scarcity in the supply of beautiful India stones, and led to the use of the conch, which also presented several strata in different colors, but which, as the material is tender, easily cut, and subject to injury from abrasion, never acquired the same intrinsic value. Some of these are very curious, rendering effective portraits of Oriental complexion, aged heads, white eyebrows, and flowing beards. (See Nos. 824 and 842, Case Z Z.)

SUCCEEDING CENTURIES.

THUS constant encouragement was given to this branch of art-industry throughout the fifteenth and part of the sixteenth century; but after the death of the Emperor Charles V., in 1558, recurred another period of decline. Private and royal accumulations of art-works were again the victims of depredation; cabinets and museums were pillaged and scattered by military marauders as one after another the great cities of the continent of Europe were besieged and conquered.

The glyptic of all the arts was the most easily affected by the changing fortunes of nations.

These circumstances compelled artists to give their attention more particularly to church architecture, to the production of large devotional basso-rilievos for the altar, and sculptured figures, which, though representing sacred subjects, were often too voluptuous in form and lacking the essential qualities of true art.

In the eighteenth century gem-engraving received fresh impetus; new practitioners were enrolled from Germany, England, and France.

Some of these resided many years in England, pursuing their profession assiduously and profitably. In this period quantities of intaglios and cameos were reproduced from the most salable antique subjects. To supply the wants of enthusiastic amateurs frauds were freely committed by close imitation and the insertion of signatures of celebrated Greek and Roman

engravers, though the age produced artists of the highest ability and honor.

The works of Natter, Guay, Sirletti, Pickler, Santarelli, and others come to us so directly from their hands that we feel they almost belong to our day, and we think of them as of acquaintances.

These artists, with others of their time, have already been noticed, comparing their work with that of the ancient Greeks (*q. v.*).

During the latter part of the eighteenth century and the commencement of the nineteenth, monarchs and noblemen indulged in making collections of gems to such an extent that the list of patrons increased competition, and fabulous prices were obtained from such buyers as the Empress Catherine II. of Russia, the Prince Frederick of Prussia, the Duke of Orleans, George III., the Empress Josephine of France, and many of the English nobility, among others the Dukes of Devonshire and Marlborough.

RETROSPECTIVE.

To-day we have much to enjoy as we survey the gems of the various epochs. The multifarious types that have been gathered in thirty centuries meet our view, grouped in the tableau of engraved gems.

Our attention is drawn, with interest, to each sentiment expressed, feature defined, or emotion portrayed. We study the diversified qualities—the fineness or freedom of touch, ingenious effects, delicate lines, choice attitudes, graceful forms, force, spirit, and tenderness—which characterize these monuments of patience.

Let us partake of the glyptic banquet before us. The feast charms the eye and is food for much intellectual enjoyment. How daintily the repast is spread! Tables from the Acropolis; trenchers of chalcedony; vessels of agate and jasper; covers of turquoise; cups of carnelian, rich in colors, wrought from nature's treasury of stone; fruits unblemished through cycles of frost; flowers odorless, yet choice as when they

decked Zenobia's brow; drapery of every hue, plebeian, sacerdotal, imperial; grapes of garnet and amethyst; apples of onyx, the scion of a brook;[1] limpid topaz; the day-tint of the zenith nestling in the bosom of the sapphire; nectar in crystal of beryl; perennial verdure living in emerald; chrysolite, entire and perfect, fit to make another world;[2] the hue of wine dropping from jacinth; the dove's life-current mirrored in ruby—an entertainment regaling the most refined tastes with viands beautiful and enduring.

The engraved gems rescued from the torrent, ebbing and flowing with the fluctuating fortunes of ages, garnered by successive generations, enrich the traditional viaduct traversing the morass of many centuries. Some blocks are less beautiful than others in the structure, but on them we have founded our first footholds, and from them we mount to the work that embellishes the great Etruscan arches. Even when we revel on the finely-pencilled coping-stones of the Greek and Roman epochs, or admire the ornate abutments of the Renaissance, we should revert with pleasure to the earlier, ruder contributions in the foundations, and we can find pleasure in viewing and studying every part.

[1] Many of the finer stones adapted to gem-engraving have been broken away from their rocky beds and brought down by mountain streams until, rolled and washed in brooks, they appear as pebbles. In most European gem-catalogues a large proportion of the stones are noted as being cut from BRECCIA or pebbles.

[2] *Othello*, Act V., Scene 2: "If Heaven would make me such another world of one entire and perfect chrysolite, I'd not have sold her for it." The chrysolite, or peridot, is seldom cut as a gem, being softer than chrysoberyl, but I have seen it in Italy. Some years ago, when making researches on this subject in the Bibliothèque Nationale at Paris, I met with a paper on gem-stones by Robert Dingley, Esq., in *Phil. Transactions*, 1747, in which he also mentions the chrysolite having been used for gem-engraving.

The builder's stones are graven; the footway is of pictured pebbles, miniatures, amulets, and seals, reflecting lineaments and traces of the history of entombed generations. Their inscriptions reveal to us the impress of ancient, mediæval, and modern art.

RELIGION ON STONES.

We have found here unquestionably information not to be obtained from any other source. If ancient engraved stones had never been unearthed or found, we would have been ignorant to-day of much that is interesting and important concerning the historic chain which now connects us with the traditions of men in the incipiency of art thousands of years before the era of manuscripts.

We hold and esteem the Holy Bible not only as our guide and as the book of God's laws, but also as one of the most perfect compends of the history of the world from all known time. The earliest mention of the profession of gem-cutting is in the thirty-first chapter of Exodus, from the first to the fifth verse, inclusive:

"And the Lord spake unto Moses, saying, See, I have called by name Bezaleel the son of Uri, the son of Hur, of the tribe of Judah: and I have filled him with the spirit of God, in wisdom, and in understanding, and in knowledge, and in all manner of workmanship, to devise cunning works, to work in gold, and in silver, and in brass, and in cutting of stones, to set them," etc., "and to work in all manner of workmanship." This commission was for the Jews to adorn the ark of the testimony and to attach to the Esod a part of the vestiture of the grand sacerdotal of the Israelites. Our observation of this branch of art has been strictly in accordance with my title.

We have regarded almost solely all these beautiful stones

in the light of art, with a view of considering their comparative art-merits; yet I have always seen in their history another and somewhat important phase, at least to me an interesting one: that is, their connection with the traditions, legends, and annals of religion. We find on them tenets of paganism, mysticism, mythology, and the Christian religion—symbols, dogmas, and pictured revelations of creeds of many nations and of people almost otherwise unknown—what may indeed be classified as religious stone-literature.

Skilful utilization of the colored strata and maculation of onyxes and agates depict fire and water as objects of adoration; altars rendered sacred by their inscriptions, each with its patron god upon it or hovering near; characters there inscribed telling to whose service they were dedicated—now to a supreme being beloved, though absent; again, to a deity adored, though unseen.

Every tribe seems to have had a Father above, though we do not meet with the vague superscription, "To the unknown God."

On every side objects of veneration: the heavens; innumerable mention of deities dwelling therein; plenteous aspirations and appeals to their clemency, forbearance, and protection.

These talismanic gems, whenever they are religiously inscribed, I treasure as tablets of faith—a faith which, though often erroneously placed, was fervent and abiding as it was indelibly registered.

Rambling in many strange countries, seeing palaces, costumes, men, and manners, this subject, paramount to them all, has often received my attention—a theme the most precious to the scattered races of the human family, their religion.

It is worthy of remark that so large a proportion of the intaglios and seals were of a religious character.

The ancient residents near the sea and on all the frontier of Asia Minor had their religious token-gems.

Remarks have often been made by Christians in my hearing, inferring that it was surprising men could have believed in these gods or in such theories and dogmas, and expressing astonishment that they could have trusted in these talismans or hoped for benefits from them. Many sneer at the absurd codes of mythological religion: yes, let us call it so; that is what it was for these people; they knew not our God, had never heard of our divine Master.

Until the revelation of Christ to us, man naturally had to look somewhere for refuge for his soul; he had to cling to some unseen hand, lest he should fall.

Did it ever occur to you how modern Christianity is? These pagans, of whose religions we have so many little stone monuments, were all anterior to that revelation.

Christians of to-day, reflect: all these heathen, as you no doubt esteem them, were earnest in the performance of their duties, their prayers, their adoration, and their sacrifices—many of them more devout than some of us under the light of the nineteenth century.

True, these religions were the inventions of men, the outcome of the longings and yearnings of sympathetic men for a superior guiding and protecting power—Deity, if you will allow it—to which to turn and in which to hope.

They worshipped faithfully, adored sincerely, obeyed implicitly, lived simple lives in keeping with their primitive faith. Was it not reasonable, this worship of a people who had no divine revelation? Was it not beautiful? Can you

not even now see something to admire in devotional exercises held in God's open air, turning in adoration myriads of earnest eyes upon the Sun, "the beauty and the glory of the day," devoutly praising from the heart the majesty and power of the Supreme Being, the Maker and the Ruler of this benign light? Their principal fête, on which they all assembled joyfully and gratefully to bow before the glorious orb, was on the same day we have accepted as the anniversary of the birth of Christ our Redeemer.

And so it was with those who venerated and carried engraved emblems of those incomprehensible elements, Fire and Water.

As symbolic of the inscrutable power the Parsees keep a flame constantly burning upon an altar in the inner temple; so sacred is it that only the higher priests set apart for that service can enter therein; yet through their mediation thousands participate in the ceremony and enjoy the consolations of its power—a force of terrible destructibility, yet with the genial phase which comforts and contributes to the nourishment of man. This form of worship originated in Persia, and when its disciples emigrated and distributed themselves throughout many countries and islands of India and the shores of the neighboring seas, they carefully carried the sacred fire with them; and it is believed it has never ceased to burn during many centuries.

Even to this day many of these objects in stone are treasured and valued by men and women in secluded villages in the East; they hold and guard them as religious heirlooms. I have bartered with them successfully, and have bought their bracelets, finger-rings, and nose-rings; yet so highly have these sacred talismans been esteemed that those which I most

desired have rarely and only with difficulty been obtained from their superstitious possessors.

In the two or three centuries succeeding the advent of Christ the Abraxas flourished and engraved the mass of religious mystic talismans (already described in their place in this book). Their priests or pastors, in the term accepted by us, prepared these amulets, engraving upon them attributes and symbols of the Most High; they taught their followers to wear them close to their hearts, these reminders of their heavenly Father, these rude glyptic lights that kept them nearer to God. I do not, cannot, find it absurd. When you have considered this subject as now presented, you will perhaps view with new interest these devotional tokens, after many years of travel and research brought together and classified in my cabinet.

ANIMALS AND BIRDS.

We have seen how large a proportion of the subjects on ancient gems were mythological, how extended was the class of religious and of Christian subjects; we have noted the loved portraits of sovereigns, statesmen, philosophers, physicians, and poets.

There remains a series worthy of notice—those intaglios and cameos worn as amulets on which were engraved innumerable animals, birds, fishes, and even insects.

As the families of the nobility chose the insignia which entered into the quarterings of their escutcheons, so the ancients according to their superstitions or their tastes chose some patron animal or bird for an emblem and caused it to be engraved on their talismans; and these symbols were cherished with what might almost be termed religious fervency.

They were used as amulets, protecting the wearers against accident and repelling danger. There was almost a pharmacopœia of gems, with solace for every trouble of mind and a remedy for every disease.

A dolphin, the mariner's friend, on sard or carnelian, was an emblem worn by fishermen and protected them from the

attacks of sharks or other voracious fishes. They also carried with equal reliance the same design in antique paste. (See No. 1232, Case XXX.)

The eagle of Jupiter is symbolic of his power, although it was subservient to him. This no doubt accounts for its appropriation in heraldry by sovereigns from all times.

The raven, the friend of Apollo; the parrot, a loquacious inebriate, is often an attendant on Bacchus.

The aringa, a fish of the Adriatic Sea, represented on the talisman No. 128, Case H, was worn by women on account of its being the symbol of fruitfulness; it deposits many thousand eggs each year.

Certain insects, arachnids, and reptiles were employed as symbols, because they were supposed to protect man in each case from the enemy thereon delineated.

A scorpion on a transparent stone was an amulet against the sting of the arachnid.

As the scorpion inflicts a painful sting, the spider a venomous bite, and a variety of flies make dangerous aggression on the human form, their images engraved on stones were believed to shield the wearer from the ills due to attacks from corresponding insects.

One of the most minute insects employed as a talisman is the ant, symbolic of industry.

The peacock frequently appears on gems; naturally, no one would have had it as an emblem of vanity, in which sense it is generally accepted in modern times, but it was revered as the favorite of Juno.

The owl: Minerva's head is at times draped with an owl; its connection with Minerva is that it is symbolic of profound meditation. (See No. 698, Case Q Q.)

The beautiful storks occur frequently on engraved gems: they were so abundant in Asia Minor and in the Byzantine Empire that husbandmen sought to frighten them away; yet in other lands they were almost adored. In modern Fünen, and generally in Scandinavia, storks building their nests on the roofs of houses in the country are welcomed as bringing children for the household, and are cared for with a credulity equalling pagan superstition.

Prof. C. W. King, in his *Antique Gems*, says that the frog found a place in Christian symbolism as the most expressive image of the resurrection of the body, because frogs, like the serpents after their winter interment, emerge from their hiding-places and renew their youth by casting their slough.

Many farm- and house-companions figure in the series: a dog, fidelity; a cock, vigilance; a turtle, always at home; a snail, there is no hurry; a sheep, humility; a lamb, innocence; a horse, patience and endurance; a dove, harmless, the Holy Spirit; a lion, majesty and force; a serpent, wisdom, and, with its tail in mouth, eternity: a serpent was often represented on the stone above the fireplace in Roman kitchens; a ram was significant of the Nundine sacrifices made weekly to Jupiter; a lion and a goat driven by Cupid, the power of love: he guides not only the lascivious, but the strong. (See No. 290, Case R.)

HISTORIC CAMEOS.

A LARGE class of ancient gems were historical; fine examples may be found in the suite from No. 1326, G G G G, to No. 1351, M M M M, inclusive.

This series of cameos (with the exception of two numbers, 1327 and 1330, representing the East and the West) are all works of the most able artists of the epoch of Trajan, and are now esteemed in Rome as works of the highest merit.

They portray the pleasures of the hunting-expeditions, the wars, and other incidents in the life of Trajan.

These cameos were the subjects of the basso-rilievos which ornamented a triumphal arch erected in honor of Trajan.

In the reign of the Emperor Constantine the Romans despoiled this monument of all these subjects tributary to Trajan, and adorned with them the arch which they then built for Constantine.

It was said in those days no emperor had ever equalled Constantine in building up the Empire, and therefore they did not hesitate to dismantle a monument of his predecessor. (See detailed description in catalogue raisonné of Greek and Roman

Classics and Mythology, p. 751.) Mention should also be made of the cameo, No. 267, Case P, Coriolanus visited by his mother Veturia and his wife Volumnia. His original name was Marcius, but on account of his valor in a contest against the Volscians he was surnamed Coriolanus. In the time of a famine he was impeached for his opinions in regard to the distribution of corn received from Sicily; he was condemned to exile. He now went over to the Volscians, and became general of their army, and successfully attacked the Romans; they, fearing him, made advances to him and offered the restoration of all his property and franchises; he resisted all their propositions. It was not until his mother and wife came to him that he could be induced to relent; their prayers and tears, however, moved him; he then retired with his army, but passed the remainder of his life with the Volscians, who had honored him for his valor and not from fear. The guard with a shield at the right is a Volscian, and he at the left is a Roman.

Observe also the cameo No. 153, Case J, an allocution of Marcus Aurelius before the Prætorian Guard: the guard are not only known by their costume, but by the banner which is marked S. C. (*Senatus Consultum*).

No incidents in ancient history are more interesting or more dramatic than the episodes in the life and career of fair Cleopatra; one of the most vivid to my fancy's recollection is the scene of her fatal giving up of that romantic life as depicted on the beautiful turquoise cameo—No. 346, Case T.

It is well understood that all the cameos concerning Christ are truly historical. Also No. 968, Case III, Horatius defending the bridge. The bridge was on the Tiber at Rome; Horatius was fighting the Etruscans; the Romans were obliged

to destroy their end of the bridge, when Horatius with his horse swam back.

True, we have history through classic Latin sources of the most important events of the first and second centuries. Yet these portraitures on stone, executed in the very epochs, add certainly great interest to the records of these times. The subjects on stone in my collection embraced within the Nos. 1326–1351 above alluded to mirror to us more faithfully, more vividly, scenes in the lives of several Roman emperors than any manuscript possibly could have done.

We have Trajan as emperor, judge, and warrior. We see him engaged in conflict, we admire him victorious, we rejoice in his happy return to Rome on several occasions; in his triumphant reception both by the people and the army, and in the arches erected as souvenirs of his prowess; in his dignified reception of the son of the king of the Armenians, and in his condescension in restoring their kingdom; in several of his expeditions against the Dacians, and in his happy escape from the plot of Decebalus. We have instances of his public charities delicately depicted in cameo; his religious sacrifices; his exploits as a hunter of many wild animals, the boar and the lion included, are exemplified. We have several beautiful groups with emperors delivering allocutions before the cohorts of their armies, senators, and other dignitaries; also the important cameo No. 1348, the triumphant entry of Titus Vespasianus into Jerusalem, whereon twenty-two figures are visible, and cameo No. 1349, the exit from Jerusalem of his victorious army, on which nineteen figures are seen; also the groups of Jewish prisoners.

All these pages in my stone book are certainly interesting additions to ancient history.

MYTHOLOGICAL.

We have another richly illustrated category of antique gems, both cameos and intaglios. Through their possession we have become heirs to the most thorough knowledge of mythology. Hundreds of distinct specimens may be gathered from glyptic work centuries before Christ, and arranged so as to form several genealogical trees. In mythology there is not one single ancestor of all, as in the biblical history, where Adam is honored with being our original and only progenitor, and equally censured with being the testator of our legacy of all human ills. The myriad bigamist ancestors of the countless mythological beings pictured on ancient gems have created and bequeathed to us numerous families of celestial and terrestrial divinities, denizens of earth, air, and water. Like the royal families of our sphere, there was much intermarriage of close relatives, many of their offspring bearing for a while the forms of animals, birds, and anon reptiles; some of their descendants were even metamorphosed in those tropical climes into trees, under whose cooling umbrage other scions were born and commenced their adventurous career.

These poetical conceptions were the mythological forerunners of the simpler, purer, diviner religion which was eventually given to man. A close observer may find in these legendary myths antetypes of the omnipotent Godhead now revealed to us and in which is our sure hope and trust.

Life is so precious and yet so little apportioned to each of us! I have given much time to the acquisition of gems and the investigation of this interesting subject. How can I be repaid? Can there be found some thinking ones who will read carefully this treatise? Then may I hope that an interest will be awakened in my subject, and many may enjoy years of pleasant research.

Bacchus and Ariadne. (*Reduced.*)
See gem, Plate 99.

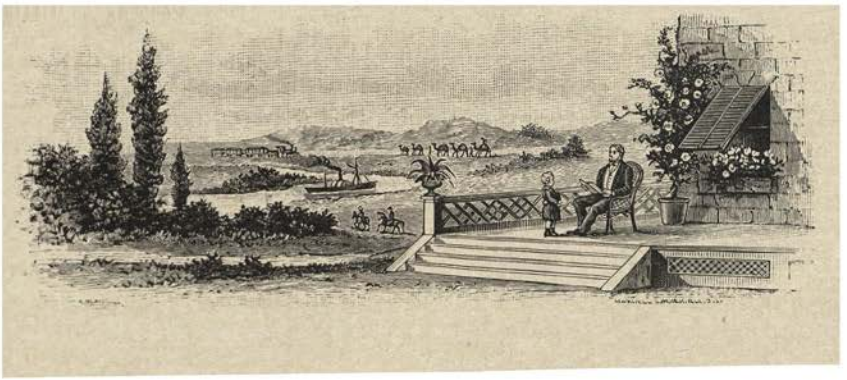
REMINISCENCES OF TRAVELS

IN THE

PURSUIT AND THE ACQUISITION

OF

ENGRAVED GEMS.



REMINISCENCES OF TRAVELS

IN THE PURSUIT AND THE ACQUISITION OF ENGRAVED GEMS.

THESE stones have not been found at or near my American home, nor many of them in the great cities of Europe, but have been gathered in lands foreign to that in which I spent my youth and in places remote from the beaten track of ordinary travel. Many of them have amusing histories, and there are curious incidents connected with the search for and acquisition of them. Having been an earnest, enthusiastic collector, interesting memories are mine concerning a large proportion of my collection.

The zeal with which I have sought and followed up certain engraved gems which eventually came into my possession can perhaps be more clearly expressed by noting the desire I long had to look upon a constellation which can only be seen when one reaches the country adjoining Abyssinia. When travelling

in a southerly direction, week after week at night, I asked my dragoman (in many respects my tutor) if it was yet visible. "Patience!" was his oft-repeated reply. At last, one silent evening in Ethiopia he led me forward on my boat, my home for the time; he then guided my eye to a starry cross low within the southern horizon; it was the long-sought constellation of the "Southern Cross," and with gratification I involuntarily exclaimed, "I have seen it! at last I have seen it!" Precisely so have I felt after seeking some special gem which, having seen or heard of for a moment, before I could become its possessor had changed ownership, domicile, and even country. When, in after years, I again heard of it, found and secured it, almost invariably I would return to my lodging to enjoy doubly its beauty and the thought that it was mine!

When living in Morocco I used to go to the Soho, a great market-place without the city of Tangier, where multitudes of trades-people congregated on two days in the week, coming from the city and from a distance, both to buy and to sell their merchandise. I would announce through my dragoman that on the next market-day I would be there and ready to buy fine and antique jewels and gems. Thus have I added to my store.

THE STORY-TELLER.

THE STORY-TELLER.

I REMEMBER well on one occasion wandering from the city of Tangier to the outskirts of the desert; it was evening. I soon found what I sought, a caravan of Arabs with their camels laden with Oriental merchandise; it was the hour of repose and diversion. The caravan was at rest: it was a picturesque assembly, the faithful humpbacked creatures of burden deployed in groups and in ranks, each with his saddle-racks stacked behind him as the arms of a regiment in bivouac, with necks and heads outstretched upon the sand, now and again turning their stupid faces and eyes as if looking for some one sure to come; and when at last a picturesque grizzly-bearded hadji in a wayworn turban began to stir in a great wooden basket the husk porridge of prickly shrubs, refuse vegetables, and savory fragments from the shrivelled stems of the date-bearing palms, the nostrils of the camels, so carefully closed in the hot sand-blasts of the desert, were now distended, conscious through their keen sense of smell that nourishment was being prepared for them. Another aged camp-follower with melon-seeds and lentils slipped quietly about selling small measures to the assembled Arabs, and from a terra-cotta amphora or jug a beverage of sweetened water weakly flavored with spirituous mastique. Though alcoholic drinks are contrary to the precepts of the Koran, I have seen many Arabs indulge in this cold grog. The amphora-bearer served his clients noiselessly, for Abdallah, who was not to be disturbed, was already standing

in his place and the fantasia of the evening was about to commence with a new story. During a long journey across the desert there is a position held by one man, the story-teller; it is a post of honor, for of all that multitude he only who has proved that he has the power to gain his comrades' ears and hearts can attain the office of story-teller.

On that lovely African evening stood the professional story-teller, Abdallah am Babi, almost surrounded by the reclining Arabs. The placid features of his remarkable countenance, not yet aroused by his professional emotions, were already warmed from the reddened glimmer of the sunken sun; his earnest eyes spoke in concert with his voice as he commenced his romance; he was soon himself absorbed in his discourse; it was wonderful to see how he held his audience spellbound, while he related to them how the hero Achmet el Zoria with shrill-toned voice was crying "Allahu akbar, ashadu, an la ilaha ill allah," thus calling to evening prayers from the minaret of the village mosque—how his intoning was suddenly interrupted when he discovered that his darling inamorata, Fatima, had been carried off by Reiss Ali Sheriffe, a Bedouin captain.

Our story-teller Abdallah at this point gesticulated wildly, beating the air, striking his body with vehemence, tearing away the kufiyeh which formed his turban, and pulling frantically at the lock of hair which should have been left for the Prophet of God; so vividly he impersonated the jealous rage of the hero Achmet el Zoria that fire seemed to flash from myriads of eyes. The Arabs now sat cross-legged as in an amphitheatre around him, fingering the thirty-three beads of their laymen rosaries, yet giving him their rapt attention. Abdallah's stirring recital now aroused them, and many who were in the act of lighting another chibouque cast the fire to the ground,

ACHMET EL ZORIA CALLING TO PRAYERS.

so wrought up were they in the romance; they too ruthlessly unturbaned or threw off their tarbooshes from their Mussulman heads, and exclaimed with one another, "Bismillah er rahimir rahmani" ("In the name of God the Merciful"), and in another breath they cried, "Down with Reiss Ali Sheriffe!" With outstretched arms Abdallah bade them be still and attend the sequence of his story. There was now a greater proof of the power with which he held them: as a summer wind becomes a breeze, and then a calm, so that multitude, swayed by the story-teller's mandate, resumed in a moment their riveted attention to his narrative.—Achmet el Zoria lost no time: he had seen the abductor already leaving the town and taking to the desert; he knew it also from his cousin Mahomet Sadouin, who hastily mounted to the minaret to warn him, having just returned from a distant oasis whence he had drawn great skins of sweet water; after a moment's counsel a substitute was installed to finish the call to prayers; Achmet and Mahomet hastened their descent, and, quickly unloading the water-skins where they were before the mosque-door, Achmet was soon seated on his cousin's steed, and, quitting the town, peered out into the desert to discover the course the enemy had taken. It is now an hour since Ali left; the horse seems to know his errand, and with a faithful interest in his rider's cause speeds his way, plunging and flying as did Mazeppa. He comes in view of two figures, one of whom seems to be the peace-breaker, the brigand lover. He gains upon his track, though now through depths of sand he can but plod; he draws near, and, to his chagrin, discovers the party he has pursued to be a trader and his aged mother on their way to Tetuan. Achmet and his horse took breath and courage, although this had been the hour of the evening mirage on the heated sands; at this

moment the mist lifted, and, in the direction of Arxillo, Achmet descried clearly the Pluto who had crossed the path of his love. The faithful steed seemed also to see them and to understand the error; with renewed energy he ceased to plod, for now some miles of wild camel's sage served them well; its roots giving a firmer foothold, steed and man soon overtook the real abductor. Before Achmet reached him Ali Sheriffe was dismounted, and, having placed Fatima in the rear and his beast of burden on his haunches, used him as a breastwork of defence; the contest without firearms was of short duration. Achmet, with the loaded baton with which anon he beat the bells upon the minaret, proceeded to serve a series of heavy blows, which brought other peals of music from panting Ali's head, who with Fatima had all this time been wending his way upon an ungainly camel.[1] Soon Achmet felled him on the sand: leaving him there as he would have left a jackal, he returned to the village.

As our story-teller described the flight of the abductor, and Achmet in pursuit, the Arabs' eyes also were peering out into the dim evening haze on the desert; they were following the flight of romance, as 'twere a living steed and earnest chase; and when Achmet, thanks to the faithful beast, overtook the runaway, again in their excitement they renewed their cries with arms in air and voices shrill; they showed how they enjoyed the bringing to the dust of baffled Ali.

The narrative brought happily back Achmet with Fatima, who vowed, the rescue o'er, she loved him fondly, and would always more and more. Joyous *dénouement!*

Abdallah ceased to speak, his story told, yet still he held

[1] Camels are the usual means of transport; horses are a luxury in Morocco.

them as in a magnetic spell, for he had wrought himself into a state of ecstasy, in which condition he preached the mortifying of the flesh, his sincerity proved by his actions, he performing the most astonishing contortions of his sinewy frame as he sprang in air and jumped about the space of sand covered by his carpet, before which stood the copper brazier which the camel-drivers used for lighting their pipes. A group of Arabs from a neighboring village now added music to the scene by strumming on rude stringed citterns and the beating of tambourines or tum-tums; these strains were evidently for the audience; they soothed not Abdallah, who approached with fury the brazier, and, taking bright embers of burning charcoal with his fingers, placed them bravely in his mouth, fearlessly crushed them between his teeth, and swallowed them; again and again he returned to the fire and took coal after coal of ruby hue: one could see sparks, and even flames, issuing from his mouth as his breath gave a current of air to his burning aliment. He then produced a coarse gauze bag, from which he drew two or three screeching insects in form like a humble-bee, opened them with his long finger-nails, dropped their entrails into a hollowed gourd cup of water, and set it on a stake driven in the sand, and for half an hour proceeded with other antics. He then displayed the gourd, when lo! it was filled with little wriggling white serpents three or more inches in length, which raised their forms out of the water and seemed to be regarding the new world.

He next unfolded a rudely-woven camel's-hair haick or blanket, which he took from a basket, and aroused three larger serpent companions, who evidently were of age and well acquainted with their master, for at the sound of his

voice and the sight of a bamboo wand they stood erect in air, only resting on the last sections of their tails, and at his commands, "*Shemalak*" or "*Yeminak*," they turned their heads full to the right or to the left, bowed one at a time, then altogether, and in the same order opened wide their mouths, and afterward performed many antics, resting on his shoulders or even hanging by their tails from his bamboo wand. One could not say, "How cruel!" for the snakes appeared to be as much pleased as the Bedouins who assisted with their applause. There was to me no doubt they were enjoying the weird music, for whenever the motley orchestra ceased playing for a moment these reptiles seemed to cast a look of reproach that way, and drooped their enamelled heads. After thus entertaining his auditors, Abdallah sank exhausted on the earth; he had succeeded, he had gained their attention; they had listened, looked, and appreciated; Abdallah was satisfied.

Give me your hearing, listen and look with me a while, aid me to raise this lantern of art before you. These engraved gems are bright as pearls, and reflect interesting light on the history of art. They come to us from almost all historic time. Some of them existed thousands of years before Christ's advent; some were worn by damsels and others by emancipated slaves centuries before the Roman Empire; many were buried in the tombs of the Pharaohs; and precious seals which gave legal value to documents during the ancient reigns of the Assyrian kings.

These tangible relics are now presented to your consideration. We have no ancient garments, nor furniture, nor habitable structures of those epochs; our interest is in these minute monuments of those ancient peoples, and tidings

from them in the form of inscriptions are in our possession to-day.

The camels sleep; we must leave Abdallah; the hour warns me that I must retrace my steps if I would re-enter the Medinah before the closing of the gates for the night.

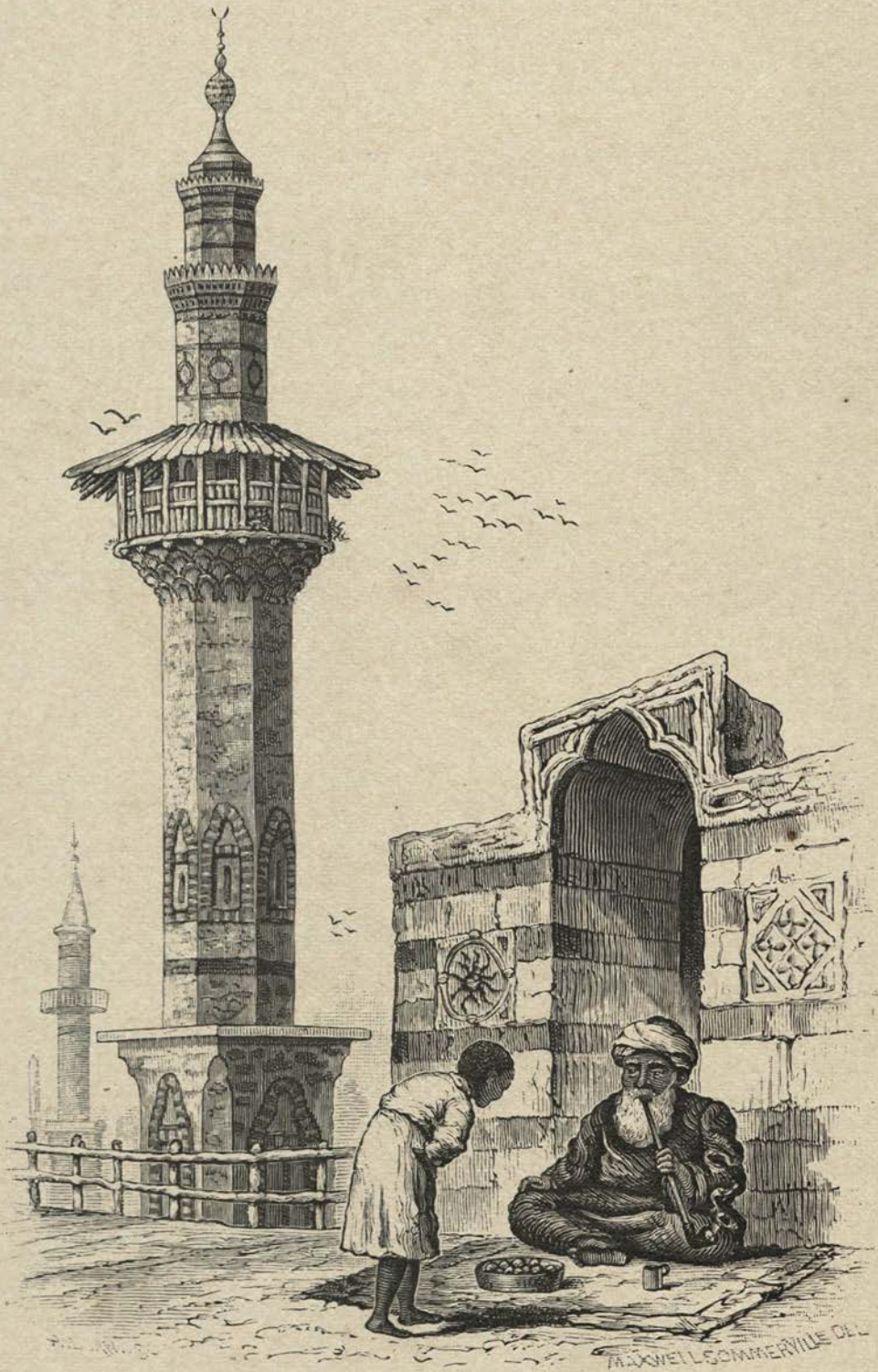
THE BAZAARS OF TANGIER.

WITHIN the city of Tangier the bazaars are more Oriental in their type than those of cities farther East; the shambles opening on the public square are more airy, and locomotion is more practicable. The *ensemble* was to me a pleasing picture: piles and hanging masses of carpet; rugs of Moorish and of Persian make, rich in their blended colors and harmonious in their designs; glittering copper wares, artistic in form and decoration: pungent spices, whose aromatic fragrance pervades the air; Arabesque wooden wares, embellished with yellow, red, and green designs, set with lacquer; articles of luxury and necessity for nourishment and for ornamentation; jewelry for ears, noses, necks, arms, and fingers; eatable birds, alive in nets and cages. In the Medinah some of the stalls in the bazaars are the smallest I have ever seen—only a few feet square, just large enough for their sombre proprietors as they sit cross-legged to reach any and every thing on the shelves, with only the trouble of turning round without rising from their indolent position. Dates are the commodity of which, after all, the most are sold.

In the narrow, tortuous passages where there is much traffic it is difficult to thread one's way and push through the throng of motley dealers, camels, asses, and donkeys. The right of way seems to belong to these mounted tradesmen; one is startled by their cries to "Make way!" the shouting of itinerant peddlers, and the moaning of camels.

The tobacco-merchants are the most picturesque-looking

TOBACCO BAZAAR, TANGIER.



CONTENTMENT—THE MERCHANT OF PISTACHIO-NUTS, TANGIER.

men—all in white, cleanly, and neat in costume; their sales of tobacco by the tierce and hamper are important, and they form a striking contrast to the many retailers of fruits, beans, melon-seeds, nuts, and the like. Just at the corner, near the steps of a white mosque, I noticed an old Moor sitting with all the dignity of an important merchant smoking his chibouque, yet all his apparent stock in trade was about two quarts of pistachio-nuts, which he sold from a metallic measure holding not more than two ounces; he was an exemplification of contentment.

THE THREE AMPHORÆ.

THE strangest feature of all was to be seen in a sequestered alcove, where, on a space made tenantable by the construction of a booth somewhat in the nomadic architecture of the Bedouins—a rude skeleton frame of light portable scantling, the ends or joints lashed together with thick cords of red leather, the roof and sides covered with coarse porous blankets, dark brown in hue, hand-woven, with yellow and green borders as in Arabia, of goat's hair, jungle-grasses, and refuse wool; a dozen or more low lounges or stretchers of wooden frame covered with matting of plaited rushes; the interior concealed from the gaze of the curious by a portière or curtain of equally primitive loom-work; the front or outer apartment the office and dispensary of the seer-fakir of the desert. The entire establishment or booth is approached through a narrow passage leading between two stalls on the main corridor of the bazaar.

The seer-fakir, like any other charlatan, spoke uninterruptedly, plying his profession with varying success; he cried with every breath, "*Sema! sema!* who wants *sema?*" ("Heaven! who wants heaven?") "Here are consolations for this life, forgetfulness of the past, enjoyment of the present, and dreams of the future! Behold them in these three amphoræ decocted from blessed herbs from the hidden grottoes of the Bou S'fiha River! Wilt thou forget the trials of the past? drink of the first, Embareh.[1] Wilt thou revel in the possible pleasures of

[1] Yesterday, in Arabic.

THE THREE AMPHORÆ, TANGIER.

the present? drink of the second, En-nahar-deh.[1] Wilt thou in thy dreams pierce the veil that closes futurity to thy view? drink of the third, Bukra."[2] These potions are all draughts inducing sleep, but innocuous, not dangerous in moderate doses. It was surprising to me how many paid their piastres and went in to enjoy, to sleep, to forget, and to dream. For each recruit an attendant prepares lights and serves a nargileh, carefully removing it as the man falls asleep.

I know something of the ecstasy enjoyed by the use of the third potion, for I had a friend who tried it and described his sensations to me. It is well to have been pleased with the past, to be delighted with the present, to hope for the future, and to take no potions.

Punctually at 11 A. M. I was at the rendezvous in the bazaar to attend to and receive whatever might be offered in response to my appeal of the other day. My success is a matter of satisfaction to me even at this remote day, and among others I treasure my Lucius, and finding the incident of its subject so entertaining, it will be given under the head of "Interesting Incidents of Subjects." With the gem I had acquired, my Lucius, safe in an inner pocket, I left the mosques and the white houses and the golden sun of Morocco that so generously unveils its visage there, and looking to the sea I sought other lands, other people, and other gems.

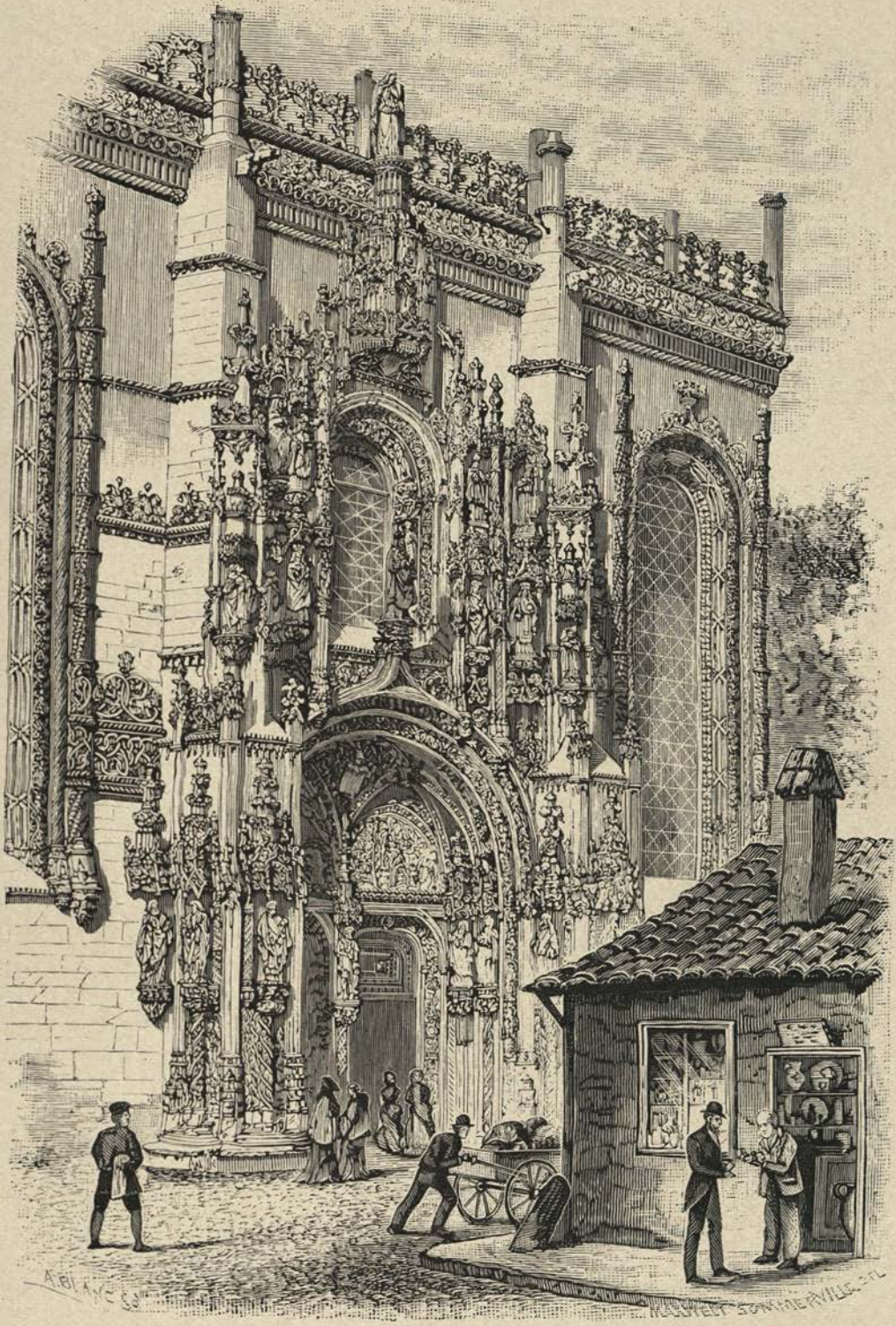
[1] To-day.

[2] To-morrow. This latter contains some hasheesh.

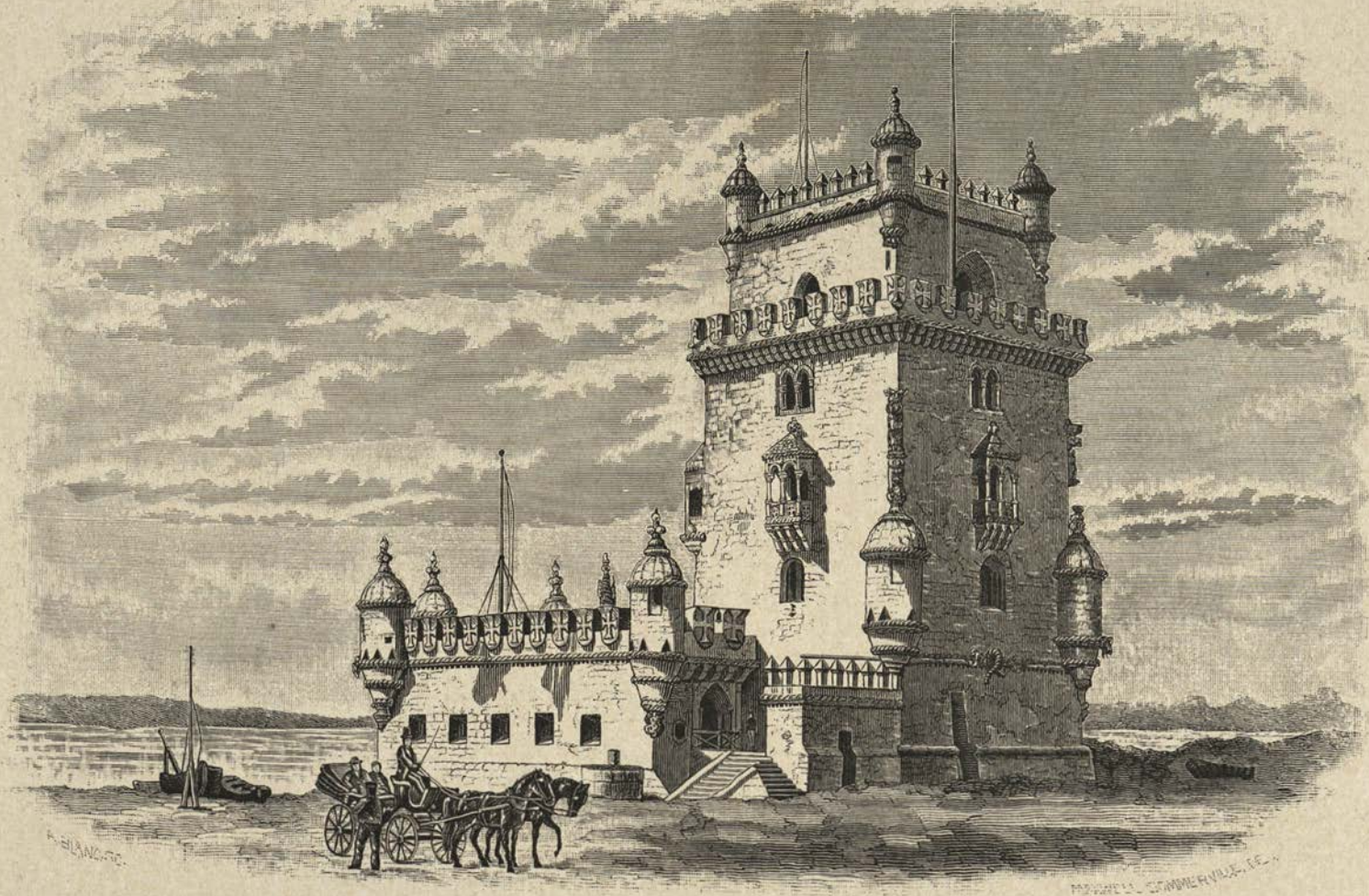
PORTUGAL.

For nearly thirty years I have enjoyed the friendship of an old Franciscan monk, Frater Arsacius, in the monastery of that order in Munich, who during twelve years was a missionary in the West of the United States, where we had mutual friends in Cincinnati. At his instigation I added to my search for gems that of souvenirs for his monastery; naturally, these objects were always of a religious character—small ancient artistic altar-pieces or relics of shrines scattered over many countries whilom denizened by the Latin race.

When in Lisbon searching for gems in the Rua Aurea, "the street of gold," a friendly antiquary told me I might find something of interest at a dealer's close to the church and monastery of St. Jeronimos, founded A. D. 1500, at Belem on the Tagus. We drove out there, and after a courteous reception and agreeable visit came away with an old chiselled cross which long since has been domiciled in the Bavarian monastery. I retained for myself a gold and bronze figure of our Saviour crucified, of the sixteenth century, with green patina of bronze on many parts of the gold. I learned from an undoubted source that this was taken from the Tiber at Rome, and came to its possessor through an antiquary who followed closely the works on the banks of the Tiber. I also obtained many things from the laborers (see No. 123, Case H). To those interested in sculpture note the sarcophagi of Dom Manuel and his Queen Catherine, and rilievo of the architect Potassi.



THE ANTIQUARY—ST. JERONIMOS, BELEM, PORTUGAL.



BARTERING FOR GEMS ON THE ROAD—THE OLD TOWER OF BELEM, PORTUGAL.

EASTWARD HO!

THE sentimental cry of bread-winners has been "Westward ho!" since Columbus proved there was a continent there rich in spices, gold, hard woods, etc.; generations of fortune-seekers turned to the New World, and we are their descendants; but for art and evidences of the greater civilizations that have made the world's art-history we must return to the East; and now, with that motive, we embark upon the beautiful yet treacherous Mediterranean. Recollections of our adieu at Lisbon are still in our hearts as we stroll through the streets of Cadiz; another day brings us to Algeciras and Gibraltar. Little in the order of gems there except a few heirlooms in private families, as such too highly appraised to be reasonably acquired.

On with like results to Malaga, where we indulge in grapes and their juices; Valencia, we remember thy oranges; Tarragona, treasuring on its old altars repoussé in silver and in gold; Barcelona, a city of to-day; and Marseilles, with its docks and commerce; Cannes, on the Gulf de la Napoule, with the islands of Lérins, St. Marguerite, and St. Honorat; Nice, bijou cradle of sunshine, fragrant flowers, and fashion, has frequently added to my cabinet good specimens; Sardinia, from whose Tharos (see No. 559, Case G G) onward, east, touching at points of interest on shore and on islands. At one port not far from Messina, which for evident reasons shall not be more clearly indicated, for years I dealt with one who cer-

tainly proved that success in almost any pursuit depends on energy and enterprise; it is well understood, with a share of intellectual capacity. This man was terribly deformed; all his limbs and even his features were twisted and shrivelled; yet he managed to travel and to bring together many interesting antiquities, and from his treasures I have made frequent acquisitions.

"NAPLES, THOU ART A GREAT CAMEO!"

NAPLES.

NAPLES! thou art in thyself a great cameo, in high relief, on many strata, maculated from Fontana Medina to Castle Sant' Elmo, thine eyes looking to the islands of the sea, thine ears charmed by the myriad voices of thy people, thy nostrils breathing the perfume of flowers, thy lips welcoming the strangers that gaze upon thy beauties, thy brow crowned by Sante Martino, thy shoulders and arms stretching out from Posilipo to Portici, thy face, by day radiant under thy Neapolitan sun, at night anon reflecting the gorgeous volcanic light of thy Vesuvius, anon ablaze with thy carnival-beacons.

Naples has been generous to me, and Pompeii has yielded ancient gems, though it has been ordained that they shall not go forth from thence.

Athens! ever the proud seat of the Acropolis, cradle and shrine of Grecian art, dismantled as thou art, I greet thee in passing—will note all thy beauties in their place.

Stromboli's torchlight is mirrored in the heavens; God-given Pharos! thou markest well our course. Our automaton craft speeds on my errand, seeking another light.

EGYPT.

BEFORE the break of day, under a starless, dark night-sky, in November, 1869, I saw from Bab-el-Arab the welcome flash of the beacon-light, and the bright morning found me gem-prospecting at the gates of the golden sands of Cleopatra's realm, the seaport city of Dinocrates and Alexander, now Alexandria; from thence the iron way brought me to Cairo, where, having completed my arrangements and engaged my *personnel* with the aid of my dragoman, Eunice Ali, I was soon floating in my own temporary home, a citizen of the Nile.

The question whether Egyptians have a natural love of art was soon answered in some measure by the following incident, at least as regards my retinue of servants and sailors:

Having spent some time at Boulak making a choice, I rented a dahabeah and furnished it to my taste: it was all white, without any ornamentation; so for some days I amused myself by decorating it with ornamental painting, principally the façade of the dwelling-part of the boat facing the front, where I painted a series of desert scenes with temples, pyramids, and fertile palm-groves. It is reasonable to suppose that these pictures would have been somewhat better executed could I have prevailed upon those good fellows to keep their heads from between me and my work; there are times when one can see almost through a stone; however, I finished them sufficiently well, as it proved, for, like a travelling panorama, they were visited and admired during our three or four months'

journey in as many countries by the kindred and friends of my captain and dragoman, whom it was my agreeable duty to entertain at various points on the voyage.

There is no intention of relating the history of the Nile voyage; only such details will be given as will enable the reader to follow me to those points having some connection with my subject, or such incidents as are not of the order usually found in such books.

Having a prosperous wind, our lateen sail drawing us well toward the south, I acquiesced in the request of my captain, who did not wish to stop that I might shoot some of the myriad ducks. "Let us use the breeze when Allah gives it," said he. However, the wind falling as we neared the port from which is the route to Memphis, we went ashore at that point for the first time.

DESERTED HALLS.

In the remains of subterranean structures and passages which I have seen and explored near Memphis I have learned something of the ancient rites which were there exemplified and practised.

The candidate, after due and very long and strict preparation, started with his guide through a long tunnelled corridor, or, to bring the scene of his initiation more vividly before you, it may be remarked that I have in these countries more than once investigated these subterranean passages. Like the candidate of ancient times, I entered and passed with my guides into one of these very subterranean galleries, and after progressing what seemed to me to be about an eighth of a mile we reached a chasm or great well seemingly of profound depth. Here the candidate's courage was tested: he was instructed to descend; if he was sufficiently courageous, all went well with him, otherwise he was compelled to return to whence he came and forego the completion of his much-desired initiation. Of course I met with no greater discomfort than the too frequent encounter with the numerous vampires and large bats that were continuously scooping between the torches and my head; at the bottom of this chasm we entered another corridor, and after a while my guides gave me to understand that I must be carried on a seat formed by their united shoulders. When well thus seated we soon arrived at one of the most interesting points the candidate had to encounter in the ceremony: it was here that he arrived at a pool or

stream of water which in old times he had to swim, but my cicerones, my men-horses, waded bravely into the water. I say "bravely," but upon reflection think they were not valorous, but cunning fellows with designing heads. I acknowledge feeling unpleasantly, for when we arrived at about the middle of the pool they stopped and demanded the purchase of some articles of antiquity—scarabei or something of that sort; then the torches looked at me, and I looked at the torches, and the ghostly lonely chamber and the running cold water, perched on their shoulders with my legs in air, I felt that these guides were very nearly masters of the situation. I, however, did not accede to their propositions, and all went well. Here the candidate was forced to swim with the hope of entering an enticing portal on the other side, but the rings which had the appearance of offering him the means of landing at the beautiful door were illusive. It is said that he was almost sure to fall again into the water, but that if he courageously kept his hold, that door would soon open to him, and after mounting the stairway beyond, he would be in the presence of the master and his wardens and priests, and would be found worthy to receive the coveted degree. The door is no longer there, but I saw the entrance and beyond into the great chamber.

This part of the series of apartments which were excavated and constructed for the mystic rites is said to have been very imposing, and when peopled with the great officers and brethren of the rites arrayed in their official robes and insignia, it must have been indeed splendid; yet it was to me a scene in all its associations painfully sad; I could not longer stay.

They who in their day had ruled with power here, the

plebeians too who lived upon their smiles, had joined the grand cortége, upon the river of time had silently floated away from these chambers of mystery; all departed now, gone beyond the great water to rest with Ammon Ra, the king of the gods, to gaze for ever on Osiris, the prince of eternity. Even the holy priests, who anon, as they administered and conferred the rites in these sacred precincts, seemed to be parts of the massive structure—they too had gone down the causeway to the immortality beyond. Their fires had ceased to burn, their lights had paled and fled, their pomp and rites shone no more here: I was indeed alone. The loathsome tenants, bats and vampires, warned me 'twas not my temple; I, the intruder in unfitting place, retraced my steps through these weird passages, and, emerging from the outer tunnel, stood upon the site of old Memphis.

Memphis, the ancient palatial city of the white wall, the very stones of whose edifices have centuries since been carried away to build other mansions, where now one walks on millions of fragments of pottery, morsels of terra-cotta almost shapeless now, once cunningly-formed vases and household utensils pictured and glazed and enamelled, now the dusty mementoes of that city through whose streets one could have walked from noon until sunset ere the Nile was reached, accompanied on every side by the art-monuments which guarded and enriched the way.

It is interesting to remark all that remains of the grandeur of this once populous plain now sleeps in the tombs of the Acropolis of Sakkara, and for well-preserved and abounding inscriptions the tombs of some thousands of Apis bulls are especially to be studied and admired.

On returning to the dahabeah we found all things changed —the sails furled and eight of the sailors seated with great heavy oars ready to row; we then understood why Reiss Ali wanted to profit by yesterday's breeze. I noticed that as the sailors rowed they sang "E-li-sa!" The tradition is that Noah when building the ark warned the people, who all mocked him, except one pious woman named Elisa, who believed and asked Noah to notify her when the ark would be ready and she would go with him. Noah, however, with a press of business forgot her, but the next morning, remembering her, he returned with the ark and found her alone on the dry summit of a hill near her house. Seeing that Allah had kept her dry, Noah always respected her as one of God's chosen handmaids. So the Egyptian sailors to this day sing "E-li-sa!" believing that Allah will help them as he did this woman.

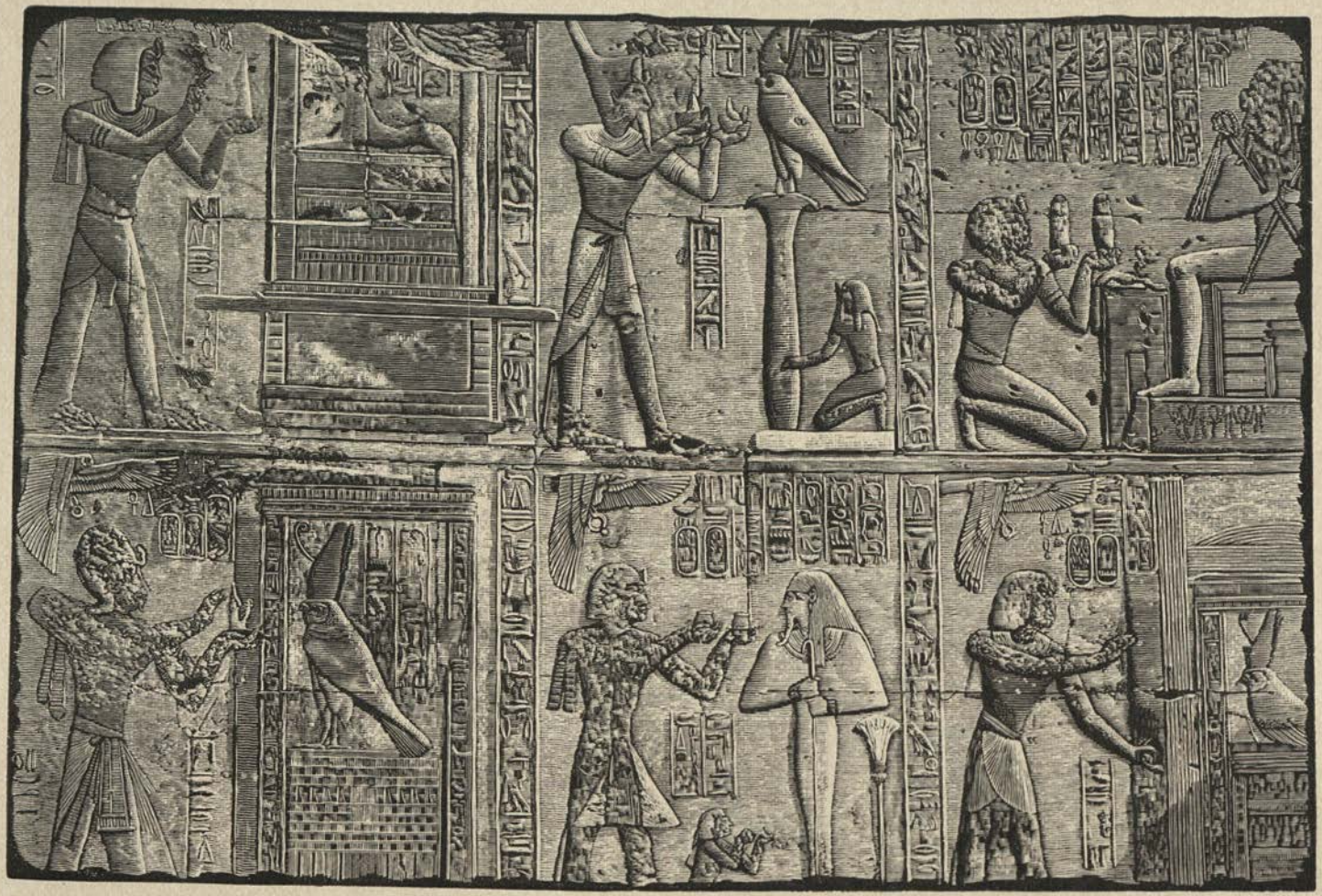
Near Roda again went ashore with my gun, accompanied by two servants, Sheemy and Mahmood, both hunters and knowing the ground; I shot some becasse, pigeons, and gimreah. My attention was called to a species of bird until then unknown to me, the hoopoe (*Upupa Epops*), a bird of Northern Africa; has a tuft on the head which can be raised or depressed at will, the subject of many tales and legends; utters the sound of "Oop! oop!" called by the natives "Hoop! hoop!" Eunice, learned in the Koran, related that these birds were respected by the Arabs because Solomon, sitting on his regal carpet of green silk or marching under the burning rays of the sun, was protected by an army of these birds flying over him and his immediate attendants, thus forming a canopy and grateful shade.

After visiting the bazaars of Sioot or Assioot and making several purchases, we crossed to El Worta, where we anchored,

the head wind being too strong for us to advance. Profiting by the occasion, I went ashore to hunt, and noticing a great ant-hill, Eunice, true Mahometan, always ready with incidents from the Koran, related to me the following legend: Solomon not only knew all animals and birds, but understood their speech. A lion who passed a certain point every night on his way to drink water in the Nile disturbed a large colony of ants, breaking their hills: they decided to do nothing until they had consulted Solomon, who told them he would warn the lion to desist or abide the consequences. The lion laughed and scorned the little ants; then Solomon gave the ants permission to revenge themselves: they made three deep pits close to their hills; at night the lion came and fell in head foremost and tail up: in this predicament the ants fell upon him in full force, and, entering his intestines, soon destroyed him. Solomon had already had an interview with the ants when en route for Mecca. "And his armies were gathered together unto Solomon, consisting of genii and men and birds, and they were led in distinct bands, until they came unto the valley of ants. And an ant, seeing the hosts approaching, said, 'O ants, enter ye into your habitations, lest Solomon and his army tread you under foot and perceive it not.' And Solomon smiled, laughing at her words, and said, 'O Lord, excite me that I may be thankful for thy favor wherewith thou hast favored me and my parents, and that I may do that which is right and well-pleasing unto thee; and introduce me, through thy mercy, into Paradise, among thy servants the righteous.'"

Solomon was supposed to possess and wear a seal on which was engraved the name of God, which gave him also power over demons.

Looking to either shore, much game tempted me to order



SCULPTURE OF ABYDUS.

BUYING THE NOSE-RING.

my captain to lay-to, that I might add something to our larder; but wishing to reach a good stopping-place by evening, we kept on our course until we moored at Girgeh, and the following day made an early start on donkeys for Abydus, where many interesting hours were spent studying the architecture and decorations of the walls of the palace of Sethi and Rameses the Great and the temple of Osiris, whose walls are other examples of Egypt's great cabinets of what may be termed vast glyptic treasures, those wonderful legends inscribed in hieroglyphics and basso-rilievos. I obtained impressions by attaching large sheets of coarse gray bibulous paper thoroughly wet on the stone and then patting it with a large brush. The plate, Sculpture of Abydus, is one of the most interesting.

In the bazaars of Girgeh I found several old rings (see No. 1097, Case Q Q Q), and near Keneh bought a nose-ring from a woman who was drawing water in an amphora. When the bargain was made she removed the ring from her nose, and, washing it in the Nile, I pocketed it.

When at Keneh I visited thoroughly the busy hovels known as factories of pottery. A superior quality of clay is found in a ravine near the town. There was one old man who particularly interested me, and who took the trouble to entertain me by operating with his old lathe; and as I lingered long with him I saw him form six very pretty vessels of varied shapes which I sketched on the spot. His lathe was the interesting feature to me, very primitive in design and construction. The almost vertical shaft had its base in a socket set in a hole in the ground beneath him, turned rapidly above his bench or table,

receiving its motion from his feet, as indicated in my sketch made at the moment of my visit.

I have always contended that my opinion on this question is worth something until some ancient Egyptian rises from his mummy-case to refute or contradict it. I repeat that in this primitive turning-lathe (which we know was used by the Chinese B. C. 700) we have evidence of the existence of a machine equally capable of drilling, cutting, and of engraving by communicating its rapid rotary motion to the copper disks, which have been found in abundance, and which some numismatists have kept on account of their curious resemblance to ancient Chinese money: they have a square hole in the centre with a raised shoulder on its contour. These disks were charged with particles of Oriental amethyst, as such grains of sand have been found buried in the corroded copper and covered with the waxen patina of age.

On the other side of the Nile we visited the temple of Denderah: it is another example of the fact mentioned by me in regard to architecture in the reign of Diocletian: when there is a decline in art, the first and most sensitive branch is that of stone engraving and kindred sculpture. In Egypt there was such a deterioration in the era of the construction of the temple of Denderah: it was not yet one of architecture; it was the engraved embellishment, the intaglios and basso-rilievo hieroglyphics, which were less artistically executed; the temple is in its portico, columns, and proportions equal to those of earlier periods.

Between Keneh and Thebes we knew when we were approaching the land of the Copts, for many of their people came swimming for a mile at least around our dahabeah. Out on the great river they swim with their legs and one arm,

THE OLD POTTER AT KENEH.

and with the other hand hold up their money-boxes asking for charity for their convents.

We found little to see of the ancient town, for Diocletian had punished its rebellion against his authority by its almost utter destruction by his minions; there are remains of an old wall and a pillar of Thothmes III.

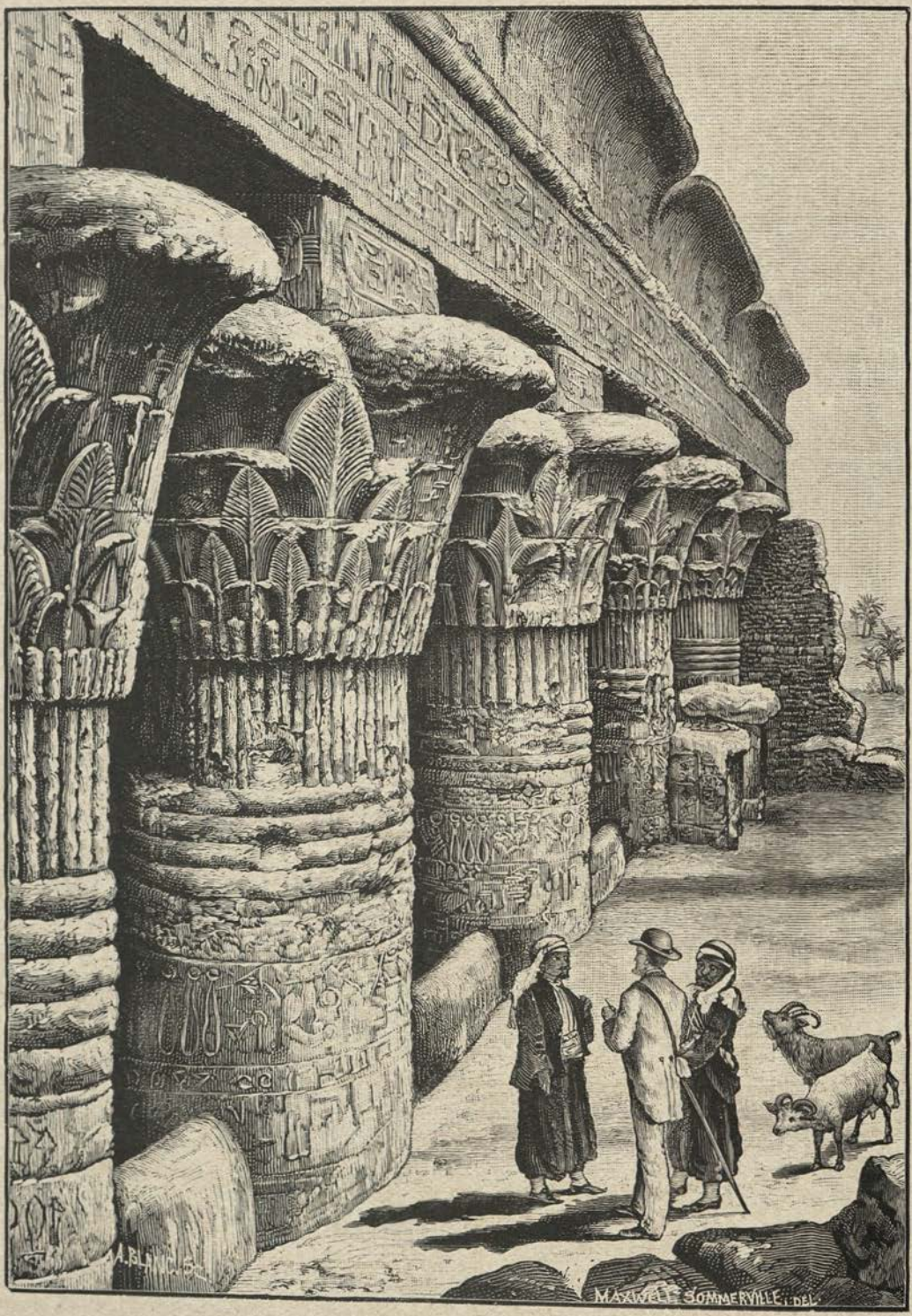
After reflections during my voyages in Egypt, I have come to a conclusion perhaps never conceived by those who have not seen the ruins, and in many instances almost perfect remains, of that interesting country. Diocletian, and a host of others who were vandals, have slept with these ruins for centuries; it is easy to attribute all this destruction to them; yet through ancient Latin historians we learn enough to warrant us in deciding, even at this remote day, that much of the destruction can rightfully be attributed to earthquakes, which were local in their points of devastation, else why should we find three temples precisely of the same order and dynasty, or at least of the same epoch—two thrown to the ground and engulfed in it, while the third, within a thousand yards' distance of the spot, standing in almost its original grandeur? Eusebius believed that the destruction of the monuments of Thebes was caused by an earthquake within the first century B. C.

It is remarkable how one in such distant lands will often meet with incidents which remind him of home. When walking in the great vaulted chambers of the Memnonium we were approached by a swarthy personage, tall and well made; we could see just how well that individual was constructed, for the only textile apparel was a scarf at the loins, which, had it

not been for a veil of beard on the face, might have caused some difficulty in my conscientiously now declaring to you it was a man.

This man reminded me forcibly of certain dignitaries in chivalrous orders, chapters, and encampments in America. In seeing him my thoughts reverted to home, because he was so thoroughly decorated. Perhaps you ask already how he attached his insignia, having so little apparel. That did not baffle him: he had his decorations strung on the reddened sinews of a crocodile's ham-strings which were fastened around his neck. Among his medals, which I of course examined and admired, there was the silvered cover of a pomatum-pot with a bear's head in relief, and in raised letters "Jules Hauel, Philadelphia;" also the lid of a small-sized tin-box, its bright metallic edge still bearing the label of "Mason's Challenge Blacking." That brought me home too, for I remember when a youth seeing millions of those little yellow labels representing a negro boy dancing with joy on seeing his figure reflected in a polished boot. He had also several really pretty medals; one of them was that of Gallipot's Corn Salve, Boulevard de Strasbourg, Paris; a gilded jeton souvenir of the opening of the Suez Canal; and two United States nickel coins, a three- and a five-cent piece: most of these objects naturally were thrown away or lost by American tourists on the Nile, and this dark brother had thus gained these great distinctions. The display hung glittering on his placid breast or hid it, and he seemed just as tickled as many of our compatriots do when they are staggering under the load of metal that adorns them on festive occasions in New York, Philadelphia, and Washington.

OUR DECORATED NUBIAN—MEMNONIUM.



ESNEH.

At Luxor, Mustapha Aga, consul to Great Britain and the U. S. A., entertained us with chibouques and dancing-girls, and presented me with an Egyptian idol: these idols are found about the mummies of rich men; and are also found in numbers in proportion to the retinue of each, one being deposited for each servant owned by the deceased.

At Esneh visited the temple where the lotus fish was worshipped; strolled in the bazaar and bought three gems and an antique bronze seal. The crew baked bread here, a performance which I watched with interest, and can testify that they exposed it longer to the rays of the sun than to the heat of the oven.

At Edfoo, without the usual preparations of our boat for a long stop, we saw with great interest its temples, particularly the one so long encumbered with private residences, but thirty years since cleared out and well worthy of careful inspection. Its deity was Hor Hat, the god symbolized by a winged globe; it is rich in hieroglyphics and other ornamentation. The interpretation of many of the cartouches and other inscriptions has unveiled much historic information.

At Assouan there was no necessity of our visiting the city bazaar, for the shore where we had moored soon became a country fair enlivened by music and groups of venders of necklaces, bracelets, loin-fringes; strange costumes in leather cut in strips and trimmed with various colored little shells, ostrich feathers, and eggs; ebony clubs, amulets, scarabei, and other antiquities. We, however, walked through the town several times during the week we were moored at its hospitable shore. The shops, booths, fakir shows, and dancing-

girls produce one of the most varied and amusing pictures of any Nile city.

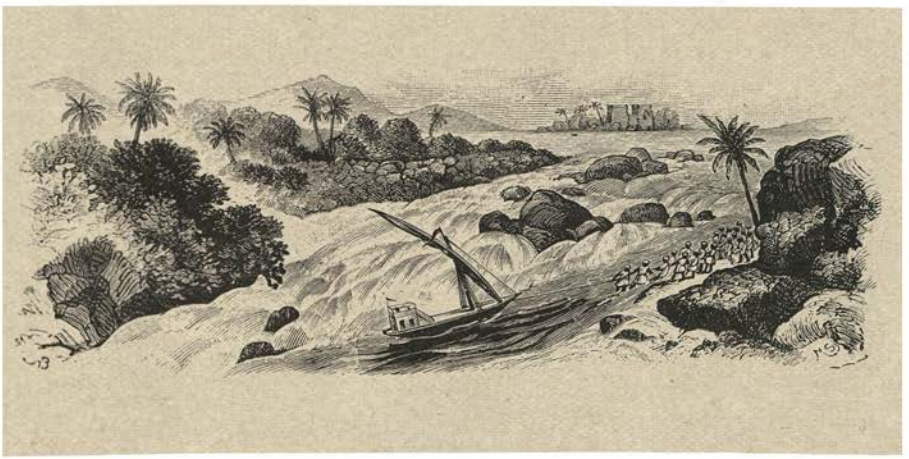
Though hundreds of my readers have perhaps seen and gone through the cataract, this is the place for my mention of our journey up and through: as this book has many word-pictures, this one may be added, even if never framed in the appreciation of all my readers. It might be classed a rock-waterscape, for the journey is accomplished by a force of Nubian natives (in our case one hundred and ninety-eight in number, for Sindbad the Sailor was harder to move than Aladdin ever was), who enact a scene that might be denominated Bedlam as they pass the great cords from rock to rock, some obeying, and all giving orders at the top of their voices; they dive into the water and swim from one boulder to another like the sea-lions in the Jardin d'Acclimatation at Paris, and grapple and tug and pull manfully at the ropes like fishermen in the unstable sands of Scheveningen; nor were my own Arab sailors idle the while: they aided in propelling the dahabeah in a theoretic way, taking their turns, two or three at a time, to retire, and, kneeling upon their straw mats, to urge by earnest prayer their great Prophet to give us good speed.

Some things are said to go better with music: the noise these throngs of Nubians make to incite one another to aid in the ascent of our craft is of a school of music which, though happy in its effects on savage breasts, is as Wagner's symphonies are to those who cannot appreciate them; yet it makes them go. A parrot is proud of the chatter he makes, and surely these amphibious fellows are vain, for as they rise to the surface of the water and scream, they always turn their

eyes to patrons on the boat they are drawing, seeming to say, "Was not that tyeeb-kateer—very good?"

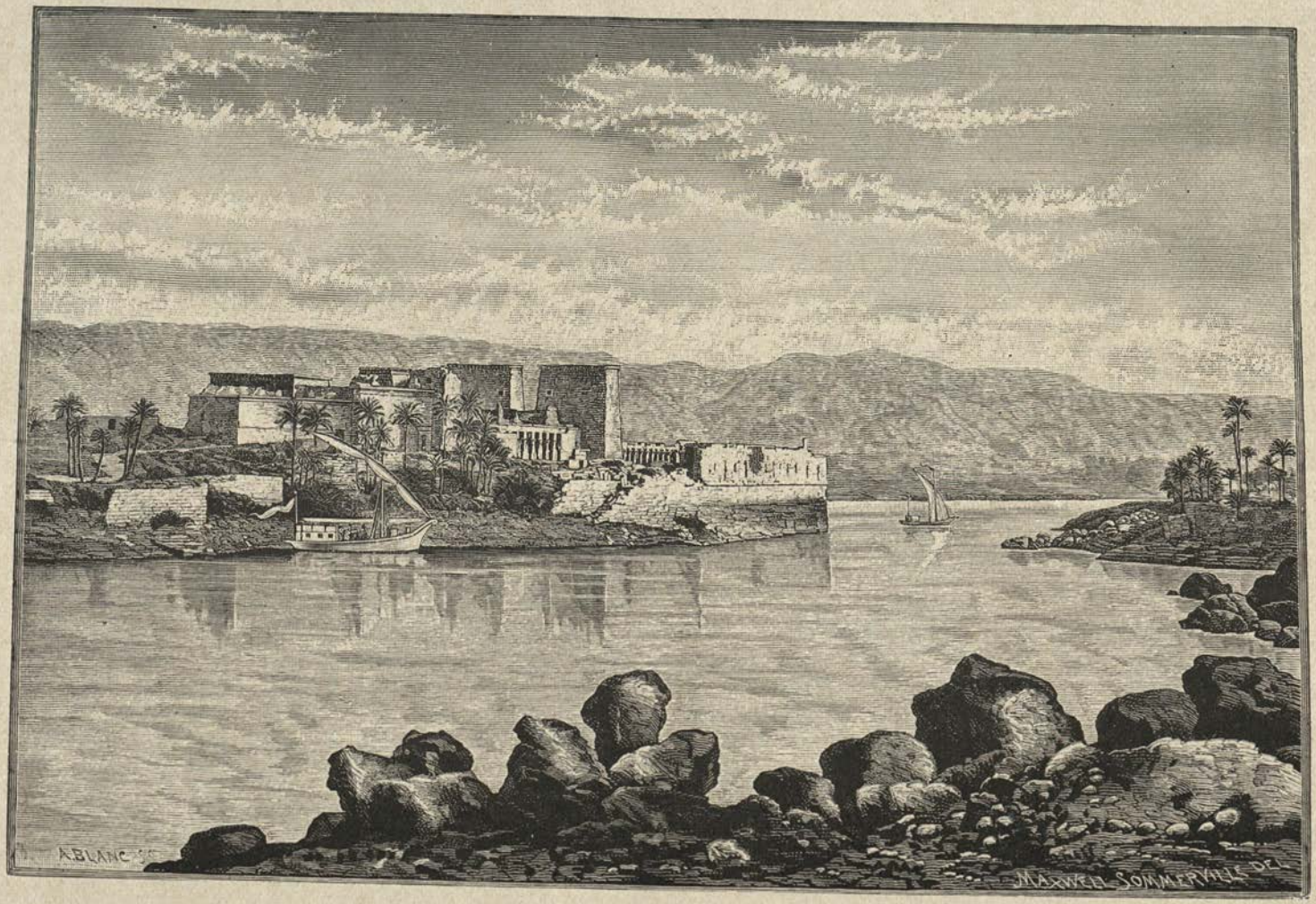
They have one very bad habit, known in these times also in America: invariably when they get the vessel into very turbulent, rapid water about two-thirds of the way up, they feel that they are needed, and they strike, not as hard perhaps as a coal-miner; but the blow comes, and we or our dragoman have to capitulate, and when they have conquered us by breaking their contract, they attack the swift waters with a will, and soon the upper stream is reached.

Do they stop to dry themselves often? No, not that day until they have gained the quiet water above and are paid; then their towel, the sun ever in the heavens, chases the water from their bronzed forms, and they lie down to smoke and have their mastique and dates and lentils. We came to still water and to new fields of interest.



AN ENIGMA.

From time to time, viewing temples and other ruins in Egypt, I noticed small scraps of paper here and there with what seemed to me almost mysterious letters: they certainly were Roman capitals; sometimes there would be only two together, ER-RT; again, several of two letters, as EW-IC-ES-CA-NO, with a lonely H and a T. Once, standing on what proved to be modern egg-shells, I saw among their débris the following more formidable array: E—PR-RAL-AME- W———YO: they seemed to have some association with my life. I resorted to the expedient practised in the Academy of Inscriptions at Paris, and, having no blackboard, marked up all these letters or syllables of dismembered words on a large card, and, essaying an interpretation of the problem, only succeeded in making the unintelligible words, NEWICESORE PRUBLIWYOTA, with which result I was dissatisfied, and correctly so, as the sequel will show. On I went, the mystery boiling, till on this day of the Cataract, when we had just anchored off the island of Philæ, I hurried ashore alone and sped my way, anxious to see the remains of Ptolemy's temple of Isis; when, nearing several large fragments of a stone pediment jutting out before me, evidently concealing something living, I knew it, for beyond and above the edges of the stone fragments I plainly saw human white hands, and above those hands more of these Roman letters; still, no complete word was visible: YO-ES and ER again; but as I advanced and my vision took in what was beyond



MOORED AT THE ISLAND OF PHILÆ.

HALEEL'S COFFEE-MILL—NILE.

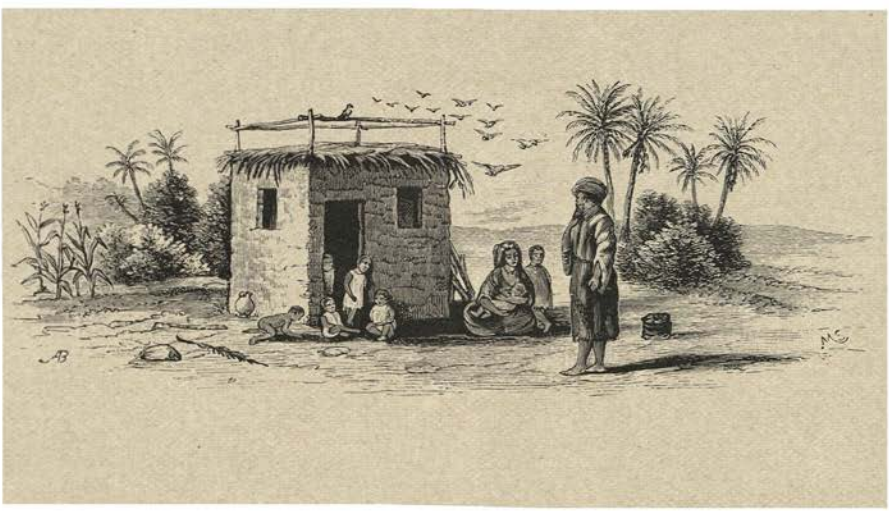
the stone, the mystery was unravelled: the hands were those of a party of Americans, some of whom were friends from New York and Philadelphia. The enigma was solved: the black letters, the only ones I had been able to see, were parts of the titles of journals read by the denizens on the Hudson, the Delaware, the Mississippi, and the Nile; in fact, by all the world: they were *The New York Herald*, *The New York World*, *The North American*, *The Press*, and *The Public Ledger* of Philadelphia. From that moment these scraps of paper with their disconnected characters were gems to be cherished in my heart as welcome talismans from home.

After adieus to American friends and friend Philæ, we were soon sailing in view of groves of date-bearing palms, Umbareka, Gertassie, and Kalabshee. Moored this night on the eastern shore, and slept, or woke, to the barking all night of a pack of jackals.

Steady sailing for several days. Coming on deck one morning, I found the cook seated on the deck, between his knees a deep heavy wooden bowl containing the roasted coffee, which he ground by turning rapidly in every direction a heavy wooden beam rounded at the lower end and suspended by a rope from the yard-arm—a very practical coffee-mill. This night we made fast on the right bank of the Nile at the station of two government watchmen, and about 3 A. M. these men fell asleep, and their dog jumped aboard our boat, and before he was discovered by the sailor on guard had entered the pantry and drank up all our milk.

It is almost a misfortune for a traveller in Nubia or Ethiopia to be known to be a physician: my father was one, and in young manhood I studied anatomy and something of therapeutics. Early in this voyage one of my servants had inflamed eyes: he became better after some simple treatment from me. The result of this was that whenever we laid-to at a town or village on the banks of the Nile, my crew would announce the advent of the already-loved physician, and swarms of squalid Arabs of every age and sex were led to me with every condition of diseased eyes. I treated them all tenderly, my principal method being to prescribe cleanliness. In that country women bear children, too many children—so many that when they, the mothers, are obliged to work in the lentil-fields or are making mud bricks and walls, their children lie sleeping in the sun, seemingly under the protection of the flies; and while the flies perform their duty they roost on the children's eyes. I certainly have seen hundreds of these little sufferers with at least thirty or forty of these insects on their eyes. Thus they passively and patiently suffer in infancy. Among the great number thus inoculated with disease a small proportion go through life without beholding its beauties. A reasonable mission-work would be to visit these people, kindly guard these gems of vision, and the record of such benevolence would adorn a Christian cabinet with memories of services rendered to the great Master. How incomprehensible is contentment! Experience and facts prove that often those in palaces and luxurious homes know it not; fortune cannot always command it; the wealthy at times feel they would prefer a plainer lot did it promise them that prize, contentment. It is found in those primitive communes; it rests upon meagre, bronzed, labor-worn brows; it is known and enjoyed in those realms

of squalor. The myriads of houses or hovels are all of hardened mud; cooking is done by sunshine flavored with a taste of fire. To-day's porridge is enjoyed with a toiler's appetite, and little thought is given to to-morrow's lentils. In the Church of England these people are included in the category of heathen; I have lived with them, studied them, have spoken with them, and believe they have not been forgotten by our heavenly Father, and that they will eventually sit down ransomed in his kingdom.



THE OSTRICH-FEATHER DEALERS.

PASSING Kalabshee and Dendoor, Dakkeh and Kortee, we proceeded on the eastern shore of the Nile to Maharraker. At this point in Ethiopia, Eunice, knowing my pursuit, urged me several times to make an excursion to a small settlement on an oasis in the desert, where he thought I would be likely to find something of interest for my cabinet. Having acceded to his suggestion, a messenger was sent a day in advance announcing our intended visit. The necessary arrangements made, I need hardly state that we started on a glorious morning, for every day is sure to be beautiful at that season. Eunice had an uncle near where we had made fast our dahabeah, who offered me a dromedary, but, having given my body a trial of that sort of going, my stomach now spake to me in warning words of counsel; and there we went upon gentle donkeys, which seemed to close their nostrils, leaving barely breathing-room, as we left the narrow belt of fertile and irrigated land which skirts the Nile and strode across the golden sand of the desert. (I bottled some of this sand, and have it now beside me, long years after the event.)

One does not expect much of interest on a desert where there is almost nothing to see save sand and scattered branches of sage clinging to barrenness, peering with their dull gray eyes into the azure where silently fly the denizens of space. A scientist might give you a chapter on the atmosphere, its rarity, purity, elasticity, softness, the inspiration one feels as the lungs are soothed and refreshed by its limpid breezes. I say "limpid," for water is seldom so pure; one is impressed

with the greater scope of vision; all seems to be at rest; there is peace; the very migratory birds look down with a friendly passing salutation, as though they'd give you tidings of the watered grove, our destination.

The first halt was for a few minutes only at the ruins of an ancient town "whose name has perished from the earth," and of which little remains above its foundations: we made some superficial excavations with my iron-pointed staff, only to find a few old coins whose inscriptions were obliterated, and one small metallic ring, so much consumed that although still in my possession it is kept only as a souvenir, not included in my cabinet. Again in saddle and descending the slope from which this town had once commanded a view of the valley of the Nile, we espied in the distance a herd of gazelles (*Antilope dorcas*) passing across the direction of our route, and we noticed that as each one arrived at what seemed to be a mound he would very gracefully leap over it until all had passed: when we reached the spot we found the skeleton of a camel and of a man near by. The teeth of the man were so beautifully white and complete I felt tempted to carry them away with me, but on touching them with my staff they crumbled to dust: their beauty is remembered to this day. At noon we halted, having found a spot fitting for the enjoyment of a slight repast—how delicious there! Dinner at home may be a very good dinner; to me it is never more: that lunch in the shadow of a few rudely-grouped boulders on the sand was a feast; only such an appetite can be enjoyed under similar circumstances. Our approach in another hour to the oasis was announced by the snorting of our animals, who, perceiving the odor of vegetation, hastened their pace; and great was our surprise on approaching our destination to find it surrounded by water, so

that we were compelled to raise our legs in air for a moment while our sure-footed bearers carried us across, but not until they had stopped midway and copiously partaken of the water. Finally arrived, the settlement proved to be very clean and Oriental-looking—snowy-white buildings relieved by yellow and green lines of ornamentation glittering under a tropical sun. The dwellings and shops had some pretension to Moresque architecture, with here and there a picturesque minaret raising in religious silence its sacred head against the deep azure of that Egyptian sky, the tableau heightened by the turbaned heads, the kufiyeh, and varied costume of such merchants as came through curiosity from their bazaars to see the new-comers. These men are experts in ostrich-feathers, in which they deal largely, combining with the occupation, however, that of antiquary, for all the camel-drivers of the caravans bring many curios with them from strange countries which they traverse in their long commercial journeys. My dragoman conducted us to the residence and bazaar of his friend, the largest dealer in the settlement, one of course with whom he was interested. They having been advised of our visit, the family with their employés came without and beyond the threshold to receive us with true Oriental courtesy: the scene should have been preserved by reflection or an instantaneous photographic plate. Its details are in the camera where my brain treasures many fair pictures of the past. The charming cordiality of their reception on this oasis of the desert was as when Samuel received Saul; so this family came with friendly smiles and kind assurances of welcome. Nationalities differ in their manners, especially in the degrees of civility with which merchants receive their clients: in some countries he who is generally supposed to be the party to gain by the transaction

OSTRICH-FEATHER DEALERS—OASIS OF THE DESERT.

assumes haughtily the attitude of one about to make a concession by filling the buyer's orders, and even makes it apparent that his service or display of wares is condescension. How different and agreeable was the manner of these people! We accepted their friendly invitation, and found ourselves in a series of vaulted apartments, the floors furnished with reed mats of curious Eastern workmanship, with here and there a Persian carpet. We were surrounded by hundreds of hampers containing ostrich-feathers of many shades in black, gray, brown, and white, and in every quality, resting embedded here, as yet unknown to admiration, some day to float upon the breeze and gayly dress the head of many a proud fair one in more civilized climes. They were piled upon narrow ledges against the walls and on racks on the floor, only leaving avenues through which to walk and view the display. Though knowing it was not polite to proceed immediately to business, I instructed Eunice to tell Abd-el-Suliman, the proprietor, I did not want to buy feathers by the bale or in quantity, only desiring a few as souvenirs. Nothing would deter these Orientals from serving us the usual entertainment, which was quite lavish, of fruits, coffee, sweetened gums, and chibouques, or nargilehs if preferred. I accepted a large amber-tubed chibouque, such as we were now accustomed to use. Only after we had with patience conformed to all their customs were we allowed to make a selection of feathers, and at last the objects of my journey, the talismanic and other gems, were produced, with bronzes and tesseræ, manuscripts, relics of every description, curious Mussulman rosaries, thirty-three beads in number, made of the pretty Abyssinian red beans with a black spot, known as karats; they are the fruit of the kuara tree. The rosaries, representing thirty-three attributes, are for laymen: many

Arabs in caravan-life count their prayers by a number of pebbles always easily gathered in the sand en route.

There were flaçons and jugs in many forms; amber mouth-pieces carved and inlaid with fibrous metal; enamel and nacre ornamentation for chibouques and other pipes; little faïence pots prettily glazed with enamelled patterns, the unique designs and work of a village in the Fayum, cunningly formed to appear generously proportioned, but holding only the twentieth part of their volume, sealed and covered with a coarse serpent's skin, some with orange and others with green scales. They contain a fluid wax obtained by exposing to the torrid rays of the sun the leaves and petals of an African lily spread on beeswax: the odor is more intense than attar of roses and readily susceptible to dilution. A variety of water and coffee services, with chalice and paten, cups and bowls in beaten copper, in brass, and in bronze, with arabesque chased embellishment,—had we not been sure that the source of all these wares was in the south and the east, about and beyond the Fayum, we would have said how Persian some of them appeared. In my library to-day I see in memory's mirror so many vessels and vases of this and other bazaars which are not here because they were too cumbersome to bring away on such an expedition; and this fact has often consoled me when I thought how easily all specimens of engraved gems can be carried could they only be found and obtained within any reasonable limits.

It does not suffice to speak passably well the beautiful language of these good people; one must know how to deal with them, never to permit the tradesmen to perceive for a moment that one is eager to possess what he actually desires. I observe rather at first anything else, perhaps the hilt of a

prophet's sword, or the bronze mountings from some Abyssinian princess's cradle, or Ben Ibde's night-lamp (which, when day sinking in the west failed to light his tent, shed its mellow light on the manuscript he was illuminating to guide future pilgrims more surely in the way of Mahomet and to that prophet's God).

Between-times I was considering the seals and other gems distributed throughout the mass of objects displayed: when almost everything else had been examined, I quickly demanded in their own language what value they placed upon such things as I wanted, and, paying the price finally agreed upon, always remembered to give some showy trinkets to the subaltern attendants as backsheesh. Abd-el-Suliman now inquired of me if I had visited the Dervishes in Cairo. Having assured him that I had seen both the dancing and howling communities, he urged me to call on his friend Sheikh Hassan-el-Belett at the Persian monastery at Helmeea, where I would be likely to find some mystic or Gnostic gems. For introduction he simply gave me a scrap of paper on which he made with India ink the imprint of his Arabic seal: many Arabs never sign their names, always using their signet seal. Our departure was then effected after many salutations and greetings. We were not really through yet, for on coming out we were surrounded by a group of Arab boys and girls, who had lingered near awaiting another opportunity of seeing a sheikh from America: true, there was more costume on our backs to inspect, for they were about as God had made them, only some of their heads were decked with the red tarbooshe, or an emma; the girls had necklaces of one kind or another and bracelets. They were, however, very unobtrusive in their inspection; their countenances rather expressed admiration

and respect: after a few moments' delay we were enabled to proceed to the courtyard, where we had left our animals. My legs were soon once more in air, the precious water passed, and not until we had strode on our sandy way to where the minarets were fading from our view did I regard my precious acquisitions; then involuntarily exclaimed, "I have them! they are mine!" (See No. 7, Case A.)

The pleasure of such a moment baffles description; it was to me a moment of conquest.[1] Titus as he came out of Jerusalem rejoiced in his booty:[2] such was my enthusiasm and satisfaction, though it was a peaceable mercantile acquisition.

On returning to the dahabeah at night I found the crew enjoying a fantasia—that is, an innocent jollification: the deck was gayly hung with colored lanterns, and by turns, in duos, trios, and quartets, they gave their weird music. I immediately ordered a servant to prepare sherbet for them; all my crew were very steady, sober men. Soon beyond this point the desert comes very near to the river and affects the temperature: we found intense heat, laid-to, and went ashore to repose in a beautiful palm-grove. Seeing some gray clouds, I asked if we might hope for rain. Eunice replied, "Never," and, pointing to the Nile, "that is the rain Allah hath provided for us." It is truly powerful rain, for the brighter the night the greater the fall of water in dew: we had always to see before dusk that all books, garments, cushions, etc. etc. were housed, else they would have been soaked. Under the tender skies of this country I often seemed to see, as on a

[1] See the closing words of M. Edmond Le Blant's speech before l'Institut de France, page 665.

[2] See No. 1349, Case M M M M.

CAMELS SEEN ON THE HORIZON AT EVENING—NILE.

cameo, the marked forms of the camels in relief upon the bright stratum given by the evening horizon.

After Sabooa, "the mountain of the seven stories," we had to contend for several miles with a strong current. Malkeh, Korosko, Amada, and made fast for some days at Derr. We were presented to the governor of Nubia by his nephew, whom I knew already; the governor was very attentive. He entertained us several times, and seemed pleased with his visits to us on board; before our departure he presented me with two rings and one to my wife, now in my collection. (See Abyssinian case.)

Our journey continued to beyond the second cataract; returning, we stopped at Wadee Halfeh. It being the year after Sir Samuel Baker's last expedition, I saw one of his small steamers in the cataract.

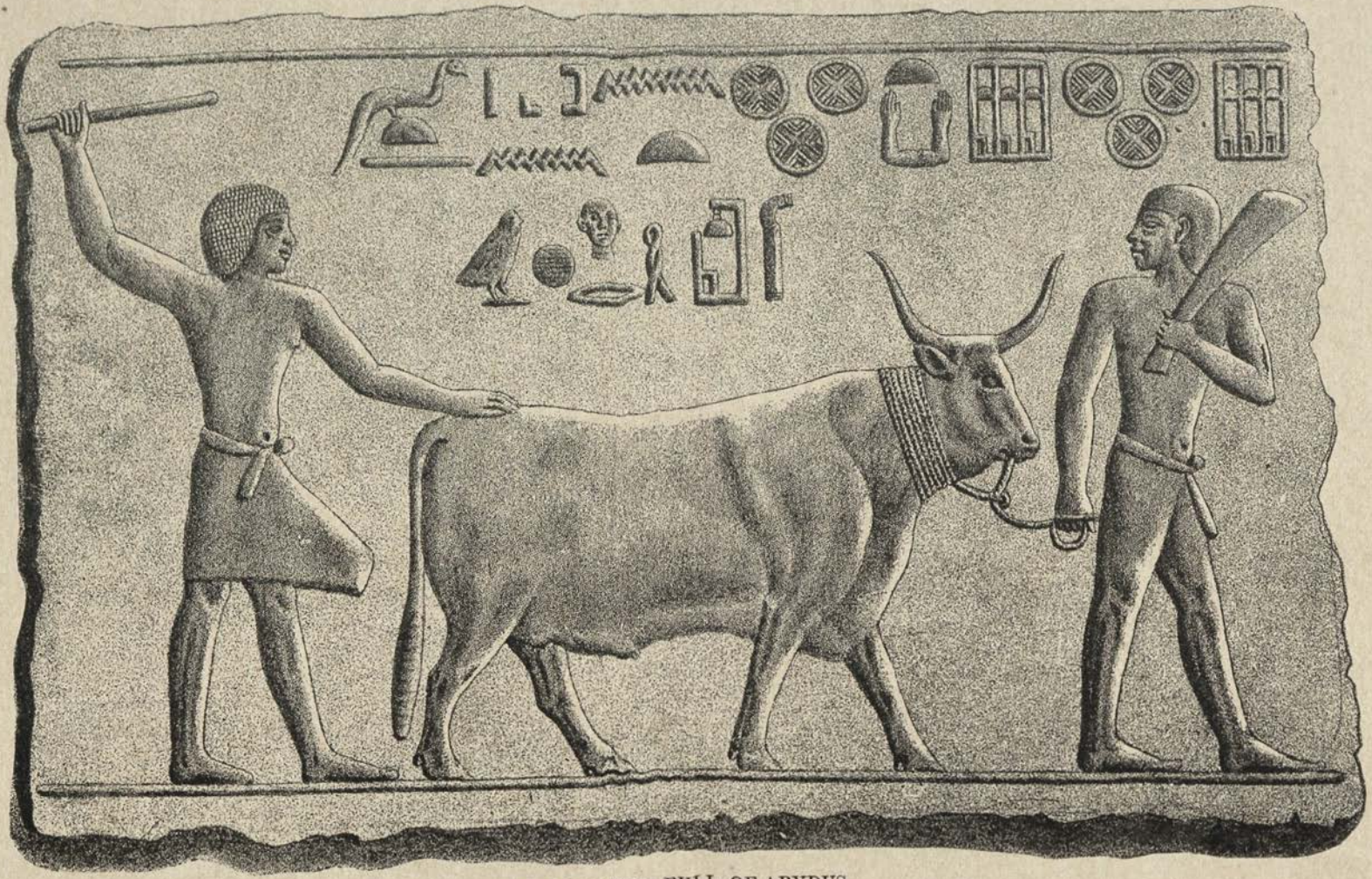
In the desert beyond Wadee Halfeh we were approached by dealers in pebbles of sard and carnelian, such as are employed by incisori for making intaglios.

On our descent of the river we visited the rock-temple of Aboo-Simbel: one might almost describe it as decorated with great cameos.

Voyaging in lands the most remote from home, at the most unexpected moments I have often encountered some traveller who to my surprise would prove to be a friend of mutual friends or a comrade of the Grand Army of the Republic. Immediately, as you may well imagine, there existed a bond of friendship, a tie. On the Desert of Sahara I had this pleasant experience, and there I was not alone, but was almost

at home. Here our point of attraction and our temple was the rock-hewn shrine of Aboo-Simbel. We stood in reverence in the golden sands, many of whose particles had with time worn away from those old potentates in stone, and we were impressed with the sentiment that we were meeting in the realm where sleeps Thothmes. The monolith hewn into his effigy seemed to be scrutinizing us, and seemed to demand, "Why this intrusion?" We modestly assured him that it was only the joyous meeting of comrades from America: he seemed to know about as much of that place as the average living Egyptian. It is not every day one meets a comrade of the G. A. R. in Nubia; so we put a colon to gazing:—and withdrew to refreshment. I had my own boat near by on the Nile—my house, with many of the comforts, and some more than I have in my American home. We had no electricity except in the atmosphere, though I often had lizards in my bed at night: they were beautiful creatures, yet I concluded to dispense with them. Egypt—that is, those provinces of it floating on the dahabeahs of winter visitors—is a land of hospitality, so that when we came aboard there was no necessity of giving any special commands; my dragoman and the servants knew that this comrade was to be entertained; and he *was*. As we neared the close of the repast, after we had partaken of several beverages (as is the custom on these floating provinces), we drank some toasts, and I'm not sure if we didn't get the regiments mixed somehow; we were so glad to be two of us that we doubled things up a little. There were game birds of two or three varieties on the table, of my own shooting, and Barbary dates. Nobody was forgotten, beginning with George G. Meade Post, No. 1, G. A. R., Philadelphia. My comrade was a passenger on a steamboat lying near, and at

ABOO-SIMBEL.



THE SACRED BULL OF ABYDUS.

evening he was forced to leave. It has been my pleasure to meet many comrades of the G. A. R. in various countries of Europe.

We are now descending the Nile; beyond Dakkeh there is another temple similar to Aboo-Simbel—Gerf-Hassayn—only Gerf has a portico or area built in front of the rock-excavation: it was the abode of the deity Pthah, "the Lord of truth;" here, as at Aboo-Simbel, there are great sitting figures.

After some hunting and shooting of crocodiles from sand-forts which we built on the bars, we arrived again at the cataract, this time to descend, which we accomplished with an additional force of two pilots and their assistants: a course has been hewn through the rocks and boulders on the eastern shore. The descent is exciting and considered dangerous: many families disembark and go around and down by land; we decided to see it all. There was much to see and hear from our old screaming friends as we plunged at fearful rate through and with the terrific torrent: with the aid of many prayers and ejaculations to their Prophet, and close attention to the helm, of equal importance, we arrived at the still-water level below, mooring at the Elephantine Island. After viewing the granite arch of Alexander and a temple anciently used in the worship of Chnubis, a patron deity of the cataract and of inundations, we rested at Assouan, and continued our voyage down the river to the north, stopping at Kom Ombo for the temple of Ptolemy Philometor; to Silsileh, with its ancient quarries and grottoes; to Edfoo, the ancient Apollinopolis Magna; here again remained two days studying the temple, in my estimation one of the most important in Egypt. Seeing Edfoo and the temple of Osiris at Abydus and Denderah with

their miles of intaglios was deeply interesting. In fact, what is Egypt? An album of indelible inscriptions recording the biography, and the religious and secular history of dynasties whose sovereigns have slept already for thousands of years—open volumes of records graven upon shrines that have endured through ages, whose artists basked in Egypt's generous sun long before the revelation of Christ.

Now returned to Karnak and Thebes, our boat in camp attire, we employed much of our time in exploration of the Tombs of the Kings, the most complete storehouses of ancient Egyptian mural paintings and galleries of sculpture in all the land. Not to inform the reader, but to give facts, these tombs were hidden deep in ravines, and are even now difficult of access: one enters by a talus, a gradual walled descent, and in many instances by steep stairways from twenty to thirty feet in length, which conduct to passages diverging and leading in various directions to the mortuary chambers. The walls of both corridors and compartments are decorated with paintings of processions, representations of mechanical operations; even all that pertained to the culinary service and science of a kitchen is there delineated—the preparation of the viands, the making of bread; warriors and all their accoutrements; barges or canoes, the sailors, the cordage and appliances for putting the same in sailing order; household furniture and objects of luxury; baskets of fruits; animals, beasts of burden, birds and domestic fowls; royal personages, official receptions, allocutions, and invocations from potentates and by plebeians; innumerable divinities—Osiris, Athor, Horus, Isis, Pthah, Anubis, etc., to whom every class of mortality are appealing and

THE VALLEY OF THE TOMBS OF THE KINGS, THEBES.

GIRGEH.

making salutations. A peculiar feature of these drawings is that they are almost always in profile. Is it not significant that although these dignitaries were hidden away in the rocky depths and sealed in such massive masonry, they have long since been found and ruthlessly removed from their royal resting-places, and the gems and scarabei which they had thought to present on arriving at the portal of Paradise are long since scattered over the museums of the world?

Several visits of adieu to Karnak, and again we floated on our way. Passing Keneh, I waved a kind thought to my ceramic friend, and took a glimpse at Denderah's temple standing out against the palm trees and the bright horizon. Below Girgeh went ashore, and about half a mile back from the Nile ascended some steep rocks prospecting, and was finally rewarded, for on making an aperture in some loose débris of limestone large enough to permit me to enter some tombs, among the ashes and remains, with the aid of my pocket wax-light, I found a necklace and several vitrified figures, which are esteemed by me as more interesting than if I had bought them.

Alternate breeze and calm, with visits to the pyramids at Dahshoor, Sakkara, Aboo-Seer, Aboo-Roash, and the great one at Geezeh, and soon our lateen sail was hauled down at Boulak and we were again in Cairo.

CAIRO—THE BAZAARS.

ONCE more in the great city, where costume more varied than in the provinces, quaint manners and customs, attractive displays of merchandise, arrest the eye of all who walk abroad. To me the most pleasing and curious are those shops without windows or doors, those myriad scenes in Oriental bazaars, each avenue narrow and the way throughout them often tortuous, gaudy in color and decoration, peopled with strangely-clothed beings—a great cycloramic picture, beholding which I am bewildered, forgetting that it is I who am progressing. I seem to see it all pass before me as a dream, a vast picture in colors, studded with strange yet familiar figures. Am I not with Aladdin? I breathe and see a peculiar atmosphere within the bazaars, where many nargilehs add their odorous fumes to the dim hazy light. The direct rays of the sun are intercepted by large screens of India matting, which are strung across from wooden frames twenty-five or thirty feet above, which re-echo the cries of camel-drivers, donkey-boys, running auctioneers, itinerant venders of pottery, and the unintelligible remonstrances of animals being urged to advance when the way is too thronged. I see many waking sleepers: Abou Hassan has silks, embroidered cloths, kufiyehs; he seems ever attending the famous merchant of Moussul—not to entertain him nor to bid him sup with him as of yore, but to secure his share in the purchases to be made of silks and tissue and cloths of gold. Others, like Sultan Zeyn, dreaming so deeply they scarcely seem conscious of the turmoil or of the din and

bustle of the throng. In an hour's ramble one meets Haroun el Raschid, his viziers, and his attendants; all the Oriental myths I have known in story greet me or elbow me in this heterogeneous assemblage. Rich dealers, struggling tradesmen, and indigent hawkers, many old friends of whose doings and sayings we have read, are here; I see them living and moving; I hear their voices, and recognize Aladdin, Douban the Fisherman, and Sindbad the Sailor. Sindbad on land is easily recognized: you'll find him on a donkey in the bazaar, for whenever he comes from a cruise at sea the height of his ambition is to be in the saddle, although he sits less at his ease than when astride a yard-arm.

Many of these shops are so small that they resemble merely closets without doors; yet all are attractive—even the Bab-in-Nasr, where second-hand costumes are sold at auction: it is indeed a curious lot of toggery in every shade and color, for such is the garb of many classes of men, especially the dragomans and men in public occupations, not uniformed, that when some of them have presented themselves before me rigged out in their best on a fête-day I could not help thinking their make-up ridiculous. Imagine an emerald-green vest with embroidered red buttons and full-flowing silk sleeves of a lighter tone, with pantaloons, almost skirts, also of gaudy color, the turban finished off with a rich golden-hued kufiyeh—all such outfits to be had second-hand, somewhat subdued in tone by age and service, but still often giving the wearer the look of a flamingo.

About noon I repair to the thickest of the fray. It seems more and more a dream to me, my transportation is so complete: how came I here? I hear voices not speaking to me, and now one Aladdin fastens his Oriental eyes on mine; he addresses

me with an Arabic blessing, holding out a curiously chiselled lamp to me, whose flameless wick touches my hand. I am conscious of the hurry and bustle around me, am ill at ease, yet that voice holds me spellbound: I must yield and go nearer. He has divined the object of my search, and, beckoning me to stand close, he opens an old coffer, like a toy trunk, fashioned with curiously embossed red, yellow, and green leather, studded with silver seals and ancient coins. He bids me look within: we bargain, and after the half of his demands are counted on a tray I find myself rewarded for my visit; and to-day, when regarding those scarabei, that talisman and ring, I breathe at times another and another breath of thanks to the antiquary of Gohargyeh. (See No. 456, Case A A.)

I did not weary, though you may, of this wonderland, and with my returning steps cast many glances at those within the stalls, heard their appeals and their numberless responses and salutations.

The combination of these strange sounds was to me a symphony: though retreating, I listened, found it enchanting, soothing, where many go reluctantly and come away with a sense of relief.

"OUR DAOUD"

OUR DAOUD.

All this time I was accompanied by a little Nubian boy whom we brought with us from Derr: he was a bright, interesting little fellow. When we first received him in Nubia he was, like his companions, as he had come into this beautiful world; nothing superfluous there save a twisted silver ring on his thumb. My wife soon had two shirts (*kamees* in Arabic) of thick cotton cloth made for him, covering him from chin to heels; an emma, a warp of snowy-white porous muslin coiled around a red skull-cap, turbaned his head, crowning a brow which mantled a sweet loving face, and completed the picture of our Daoud. No, not quite completed, for the life of that little being of the desert shone out of two bright gems, those earnest eyes, which as they turned from one marvel after another in the new world would ever find a moment to rest on mine, saying, "Thanks, kind master; may Allah protect thee!"

It was very amusing to see his joy and pride in being so arrayed: he was so intelligent that, having studied the Arabic language with a French method, I learned daily by his chattering lessons to speak more fluently. He had winning ways, a lovely character: his attention and appreciation were remarkable when being instructed and entertained; his gratitude was shown by the tender gaze with which, without words, he eloquently said, "How I thank you, fair Sittah!" when looking into my wife's face, with whom he was at all times when in my absence he was needed as a companion. When walking

on some camel-path beside a grove of date-bearing palm trees his quick perception and observation of all that we encountered was proved by one negative action. We say "negative," because, inasmuch as he sought to call our attention to all that was lovely and bright and interesting and beautiful, and said, "Shouf sittah! shouf sittah!" ("See, dear lady—see, Lady Sommerville, that is all for you"), so he forbade by a gesture the observation of what was ugly, uncomely, and disagreeable in nature or in the mien or persons of the withered and deformed who crossed our path or would have passed into our view had his precaution not intercepted all such sights when possible. On meeting a squalid woman with little costume other than her greasy braided hair, up would go his little bronzed hands and turn my wife's face gently in another direction: so pure was the sentiment that we always respected these his mandates, and looked the way he bade us to. Must I confess? Yes, I sometimes peeped a little on such occasions, for all curiosity is not centred in woman; man cannot help it; he looks at times at objects and scenes when perhaps for his peace of mind it would have been better had a little mentor like unto our Daoud turned his eyes and thoughts to light and goodness and purity.

Monuments have been forgotten, witty words of friends who often enriched those days cannot now be recalled, but the charming traits of our Daoud are as the limpid fluid in a roadside spring; with winter or with drought it may subside, retire from view; there are times each year when it wells up and comes again in all its beauty and force. We have learned much from books and from our pastors, but in my storehouse are garnered sermons preached in simplicity by that little outcast Nubian boy. When I sought to shoot the running, leap-

"OUR DAOUD" WASHING HIS KAMEES IN THE NILE.

ing game or brought with well-aimed shot gimreah or becassine to ground, he screamed with pleasure and approval, "Amelican, tyeeb, tyeeb kateer;" but when with pencil and note-book I registered some interesting cartouch inscription, hearing a sigh from him and looking at his lowered brow, I knew, I read there, a kind of wonder that spoke disparagement of my occupation: he seemed to say, "How can you waste your time on these carved stones? I've seen them from my birth, yet have they never spoken to me as do the flowers and birds. Come, let us to the verdant spots by water that we may live our lives: master, *hhouageh*, come, that we may be happy."

Often I would close my interesting work and go to live with my dark companion, whose darker eyes and younger vision would ever find among the ruins and the sand the fairest pebbles of precious sard, just the material a lapidary prefers to grave his seals.

When our dahabeah was moored near the shallow water with a plank leading to the bank, he would improve such occasions at intervals by going to the shore and washing his change of garments, and there upon his knees in some little cove he'd work industriously washing out the dust from his kamees, striving to make it as clean as his little guileless heart; then he would give one look at the garment and one look at the soap and the water, and then two loving glances at us to know if we were still there, and ever so until, the work accomplished, losing not another moment, he skipped aboard, as he would say, to learn something from the Sittah, but as we felt to gladden our day. He could correct us at times or inform us. When we were showing him some illustrated book or journal, the pictures were all right and he had much to say about them; but the printed letters, they were wrong—

"Mafish tyeeb"—and then he would take his pointed bamboo pen and on a paper block he would make Arabic characters, just such as a snipe makes on the sandy shore, and with knowing look he'd explain to us that they were something intelligible. He ignored the necessity of his learning our language, but felt that to perfect the medium of understanding between my wife and him she should be taught. It was amusing to see him by the hour teaching my wife Arabic. She would touch her ears, nose, chin, eyes, hands, and other members of the body and features; then he would touch the same feature, giving the Arabic word. One day my wife touched a fan; he immediately pronounced the word in Arabic, and waited for my wife to repeat it: she finding it difficult, said, "Brugaree-garugoo-garee." It would have done your hearts good to have heard the shouts and peals or screams of laughter he gave as he ran out of the salon to the promenade deck to regain his equilibrium; and such scenes were daily on that floating school-house.

When he came into the hotel at Cairo, the first great house he had ever seen, and when he approached the marble stairway, he looked to me to know what that might be; and when I showed him how to ascend, and in my room removed from safe-keeping my black silk hat and placed it on my head, his eyes opened wider than they did at the Pyramids, and as we passed through the bazaars I frequently noticed that he looked at my cylinder hat, and then at the people around us to see if they too were observing it.

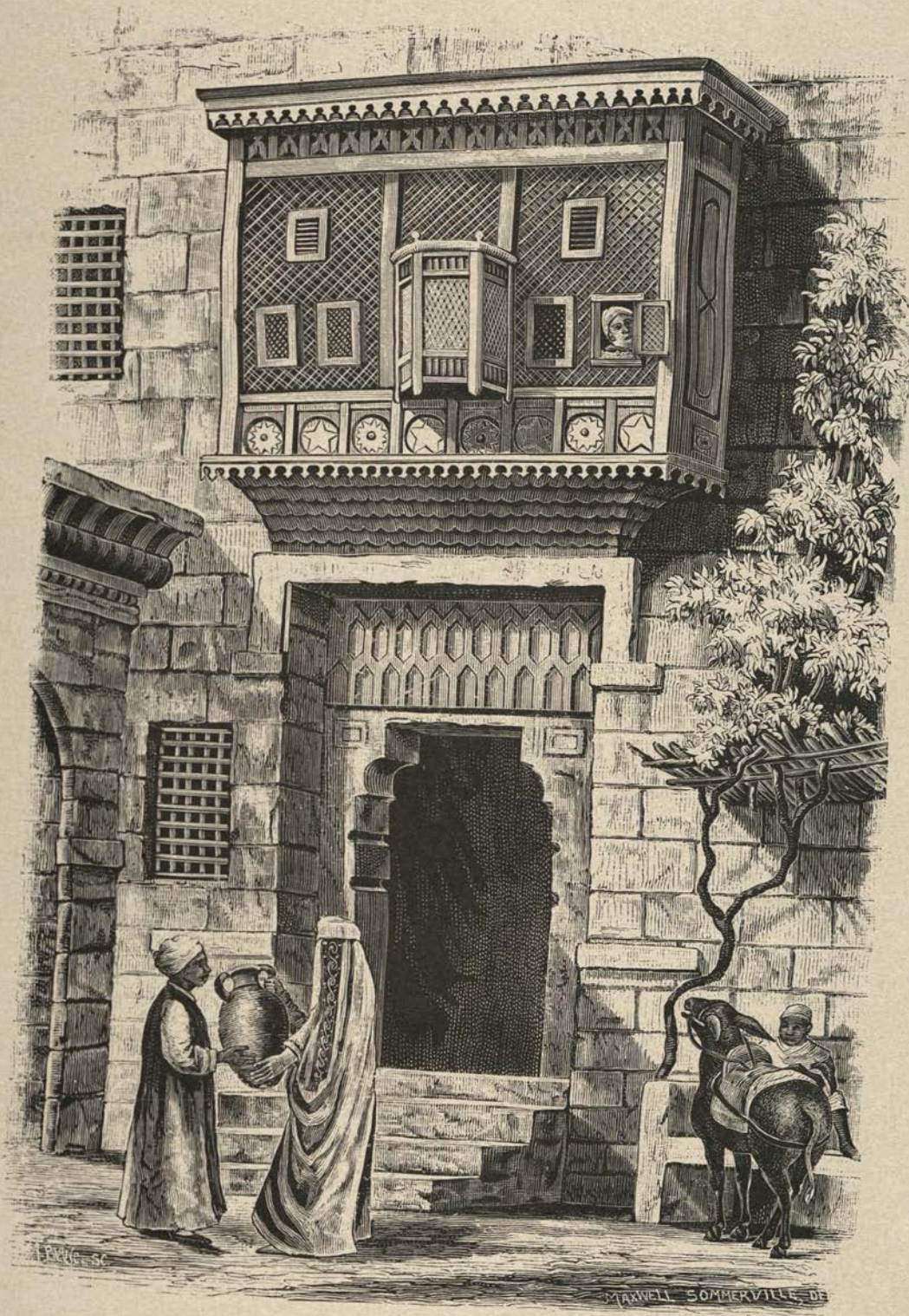
Thus we sauntered for hours together in this land of marvels. The bazaars were greater wonders to his young head than to me, for this was his first life in the great

city. We were mutually very happy. With pain I record his early loss, for when without me on a boat he fell into the Nile and was drowned. Good-bye for ever, dear Daoud!—no, not for ever.

HAREM LIFE.

THIS out-of-door life can be seen by any one who makes the journey to Cairo, but there are equally interesting phases of Arab life in the private families which are inaccessible.

Just here an opportunity presented itself, rarely occurring to an American or European, of seeing, through the eyes of a lady, the interior life of the harem of a rich Arab in Cairo. The lady's husband, who held a consular position in another country, had repaired to Egypt to palliate by its gentler climate the suffering caused by impaired health. They had the entrée and acquaintance of a circle of the better Egyptian society, and among others of the family of Ben Sadi Adouin, who sympathized with the lady in all those trying days. In the course of some months her husband's health failed and he died; the second morning of her widowhood the family sent a pressing invitation for her to come and spend the day with them during the embalmment of the remains: she accepted the very opportune and kind offer, and was accompanied in their carriage by a eunuch, a strapping large black fellow over six feet in height, who on arriving at the house motioned her to sit down in the reception-room, and who unlaced and removed her black satin boots, placing instead a pair of blue velvet slippers embroidered with pearls. She was then received by the wives of the harem, three in number: they were very kind and attentive: one of the first questions they asked of her was, "How many wives had your husband?" "One," she truthfully replied. "Oh how sad! What a pity!" they all exclaimed;



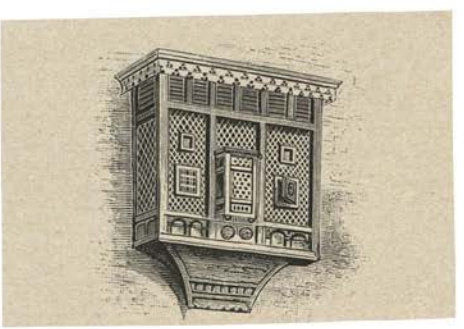
HOUSE OF THE HAREM.

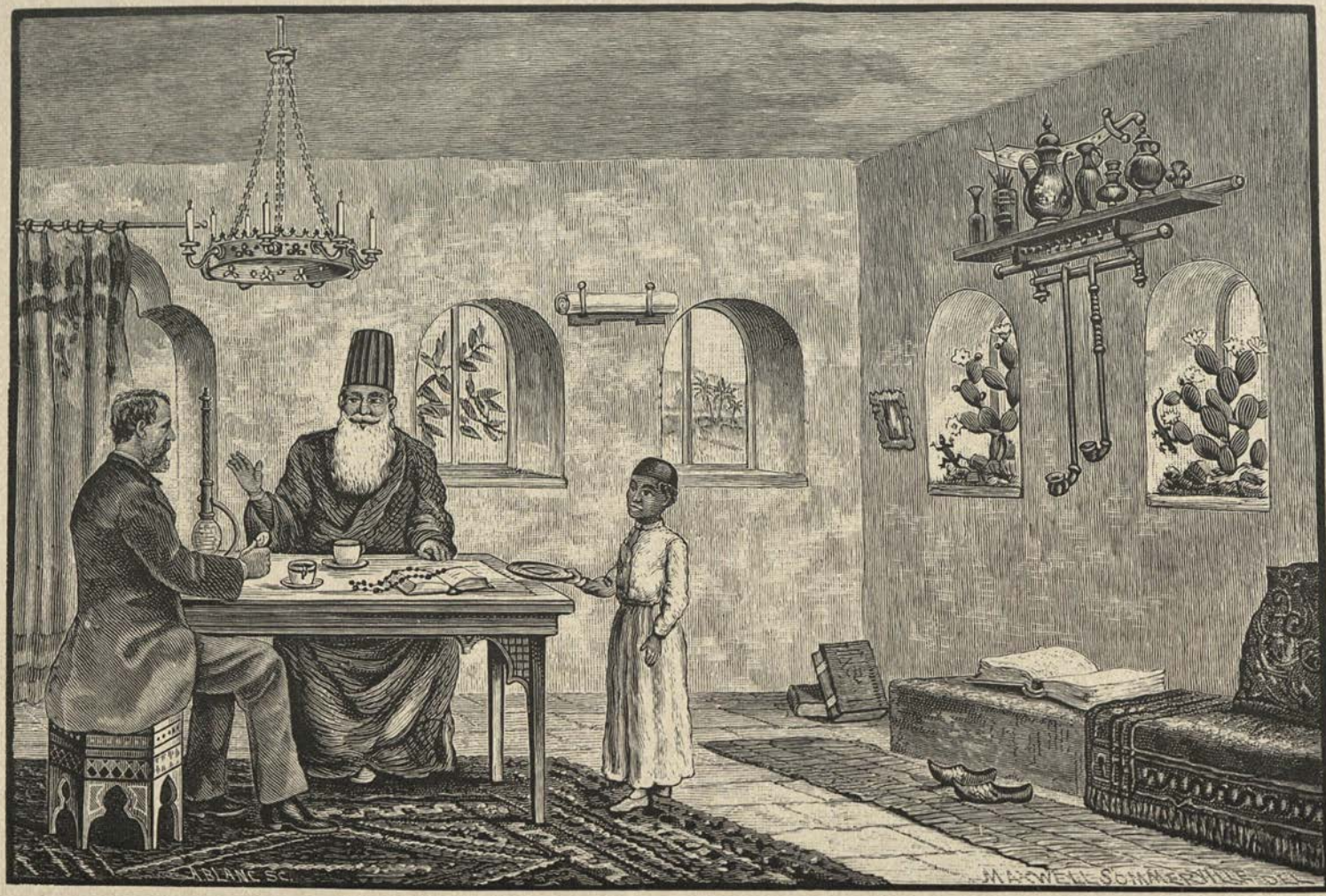
"you then have no one who can properly share your sorrow and comfort you." They seemed to feel much more under the circumstances the duty of amusing her, and did everything in their power to divert her attention from the sad event. A dwarf lackey now brought in coffee, sweet cakes, and dry dates. They then examined all her clothing minutely, evincing curiosity at the number of skirts, and displayed their wardrobes for her inspection, begging her to choose a costume as a souvenir; which she, however, declined, though she has since regretted it. They exhibited their jewels, sitting on cushions upon Persian rugs before mirrors as they arrayed themselves with curiously-wrought necklaces, ear-rings, and Oriental tiaras and other ornaments for the hair; their hand-mirrors were of ancient polished bronze metal, bordered with modern frames richly enamelled.

When the voice of a murieb from a neighboring minaret called to prayers, they all retired to various rooms separated only by Persian portières from the divan salon, and after performing their ablutions knelt, and with the usual ritualistic genuflections performed their devotions: at times they called her to see some passing Oriental scene in the street below; this was only to be observed through small latticed peeping-apertures in the well-obscured balcony peculiar to private houses in that country. Toward evening a repast was served by another eunuch, who placed the large repoussé salver before the elder wife: it was well charged with viands, fruits, and liqueurs of mastic and arak. The wife who presided at this part of the entertainment proceeded to tear a savory and tender fowl to pieces with her hands, and on removing morsels of the white meat she, enveloping them in rice, raised them to the mouth of my lady friend and fed her as one does a

loved child. The repast was followed by a siesta, one of the wives fingering a species of mandolin giving soothing yet at times emotional strains. The furniture and embellishment of the rooms afforded much that was well worth seeing: several étagéres in red and iron-wood were depositories of the finest and most unique Egyptian antiquities—such bronzes, curious in model and rich in patina, as can be seen only in the entailed possession of the older and richer Egyptian families. The collection of scarabei alone was marvellous; the majority of them were in transparent stones.

The day's entertainment, though for one so sad, closed by the appearance of three dancing-girls, one alternately strumming on a rude stringed instrument and thrumming a tambourine: we were afterward ourselves entertained in a private house with a like performance. They pressed my lady friend to guard the slippers as a souvenir of their hospitality, which she did: at evening they sent her home loaded with assurances of blessings from Allah and kind wishes, with which the Arabic language is so replete.





RECEPTION-ROOM OF THE PATRIARCHAL SHEIKH, CAIRO.

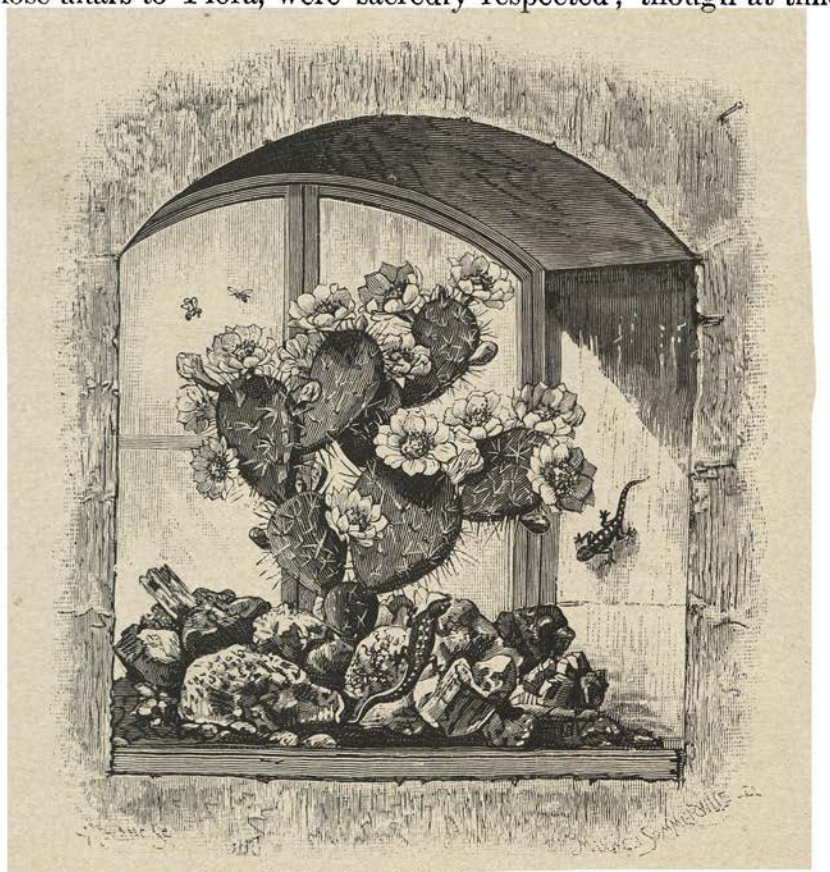
WHIRLING DERVISHES.

On my return to Cairo in March, 1870, I took an early occasion to hunt out Sheikh Hajee Hassan-el-Belett; as it happened, his brother, Haleel-el-Belett, had been in my retinue several months. It was therefore easily arranged, and early one afternoon I went with Eunice Ali, my dragoman, to Helmeea to the ancient Persian monastery[1] of Whirling Dervishes to seek some glyptic enrichment of my collection from the little cabinet of Sheikh Hassan-el-Belett, as Abd-el-Suliman had directed me to do when at his ostrich-feather bazaar in the desert. After some formalities and detention I was shown into the presence of the patriarchal sheikh, who was taking coffee. His costume was unlike that of the rest of the community—a large and amply-flowing robe of some cashmere material in faded green doubled with a dark thin lining; his taj or turban of the same color, conical, and laid in plaits; he had a chain of Oriental metal and fabrication, on which was hung an oval medal which he told me he had procured from an Indiaman at Mecca.

He received me very unostentatiously; indeed, was very friendly; nor do I measure his kind attention by the quality of his coffee, which I was forced to quaff while I smoked a chibouque and was looking over the room loaded everywhere with antiquities; but my attention was chiefly given to the gaudy lizards, which played at hide-and-seek on the variety

[1] Many educated Arabs understand the Persian language, and all learned Turks speak it.

of *Cactus opuntia* which garnished and enlivened four deep-silled windows. I observed them with curiosity, expecting to see some injury done to the delicate flowers; but, though saurian reptiles, they were not vandals; each bud and blossom, those altars to Flora, were sacredly respected; though at times



THE PATRIARCH'S CACTUS AND LIZARDS.

a troop of five or six would gallop over them, not a petal fell, not a leaf was blemished. They revelled in the perfume of the orchid-like flowers, though what they imbibed was imperceptible, so redolent was the air with their fragrance, which sweetly pervaded the apartment. The bases of the window-

niches were arranged with a good display of large fragments of minerals, so that the crevices formed hiding-places and habitations for these pretty creatures. Being an admirer of either kingdom, I was trying to decide which merited the crown—the animal was so gorgeous in his attire, so vivacious, so winning in his ways; the flower so gentle, so modest, so beautiful, its odor so delicate, so enticing; and this helped me in my decision. From whence this odor? Something whispered, through the smoke rising from Hajee el-Belett's nargileh, "It comes from the soul." Then rendered I this verdict: "The flower is the fairer, and gossamer shall be the texture of its crown, that naught may weigh upon a soul with such pure emanations."

The sheikh, who had been busy giving orders and receiving papers requiring his seal, now turned to me with a sleepy countenance, relieved by a friendly smile: "So you've been making the acquaintance of my little friends? I am glad to see you are interested. God hath taught me that I have much to learn from the meanest of his creatures. We dervishes are so shut out from the world I believe we are not understood nor charitably esteemed: we have received through divine revelation instructions to follow this way to the presence of the eternal Master, and, though many of the pale-visaged have chosen another route, the flower tells me we shall meet in eternity. Hast thou ever understood true charity? The sentiment I have breathed, that is charity."

After listening respectfully, I changed the conversation by asking him to show me what he possessed in the glyptic art. He then laid out before me several cabalistic stones engraved with Gnostic emblems, and two not engraved, talismans bound in silver, to be seen in my collection in case marked Abys-

sinian. I hastened somewhat this purchase, for, although it was gratifying to my curiosity to have such friendly intercourse with the sheikh, knowing the hour for the evening services of the monastery was drawing near, I was desirous of again seeing their remarkable performance. Fortunately, my visit being accomplished, the sheikh asked me to attend divine service: having accepted his kind invitation, he sent an acolyte to place me in the gallery, where I witnessed the ceremony of this peculiar people, which is performed in an enclosure about twenty-five feet in diameter, somewhat resembling a modern city circus-ring. My seat in the gallery was opposite the entrance to the circle, so that when the sheikh with two attendants entered and slowly settled down upon his Persian carpet, he was directly before me; he was soon followed by the dervishes clad in long felt gowns falling in folds about their ankles. Each saluted the patriarchal sheikh and retired to the side of the arena. From the gallery opposite me came strains of music from two or three simple instruments, string, reed, and parchment, reminding me of Thebes, Assouan, and Wadee Halfeh, but accompanied by a devotional song of praise to the Most High. After a prayer by the superior and a procession several times around the enclosure, one after another, silently and evidently devotionally, the dervishes commenced to move and twirl around the arena, looking at no one. They gradually worked themselves into a state of frenzy or ecstasy until all else seemed forgotten. These sincere yet fanatic devotees seek thus, with the inherent desire of the human race, religious consolation, striving for the peace of the soul, as they have learned from Ibull Arabi, by exciting their whole nervous system until they become oblivious to this sinful world and more spiritually present with Allah.

They really seem in their ecstasy to be holding communion with holy spirits, and their countenances evince a sense of the foretaste of the other, better, and only life worth living, in the presence of Allah. Their bodies are now whirling dizzily before us, their spirits are temporarily transported. Remember, the dervishes are monastic Mahometans, and, ridiculous as seem these their forms of worship, there is much in their religion that is beautiful, it is so rich, deep, even sublime, so many odes of adoration to their and our Divine Master. Think of their many titles or beautiful names with which they address God, ninety-nine in number, and, if we add one not included in the Koran list, "I am that God beyond whom there is no other,"[1] we will have just one hundred endearing appellations in their rosary alone; and there are myriads more, from Allah, God; Es Salam, the Saviour; El Mutakebbir, the Giver of greatness; El Bassit, the Rejoicer of hearts; El Mazill, the God who looks down on all things; Es Semee, the Hearer; El Lateef, the Gracious; El Mujeeb, the acceptor of prayers; El Vedood, the Loving; El Kayyoom, the Everlasting; to Es Saboor, the patient. These few illustrations are selected from their replete code of adorations; it is interesting to observe how devoutly and frequently they employ them, continually changing the form. Five times daily they wash and pray: I have had them for months in my employ, and have seen, when in caravan-life, and when water was too scarce to be used for such a purpose, many of my faithful servants employing the permitted substitute for water, rubbing their arms and limbs with the flat basaltic stone which is carefully guarded on such a journey. While making these reflections I had for some moments closed my

[1] J. P. Brown's *Oriental Spiritualism.*

eyes on the whirling figures before me, a sight wearying to the brain if long observed. When their human frames could no longer support this exertion, in proportion to their endurance one after another gradually subsided from this state of exaltation, and, sinking to the ground on the side of the arena, seemed in silent prayer to be communing with the Holy Spirit, thus brought in nearer contact.

In an hour all had thus accomplished their devotions, and at a signal given by the superior a door was opened in the side of the arena beneath my gallery, and soon there was enacted a ceremony even more strange than what we had just seen, exhibiting a wonderful phase of superstition or perhaps mind-power. A motley group of picturesquely costumed men, women, and children came meekly and reverently within the enclosure; the sick and halt and blind were then presented one at a time before the patriarchal sheikh, who rose and pressed his thumbs on the temples, foreheads, eyes, and breasts of the credulous multitude, after which as many as could be accommodated were laid in compact rows on sheepskins before the carpet of the sheikh, who then proceeded to walk slowly over their bodies, passing his right foot from breast to feet of all the subjects, who afterward rose seemingly full of hope. What folly to be wise! The attendant dervishes then brought packages of underclothing and other garments before the patriarchal sheikh, who patiently opened them out and breathed on every piece. Such were the people, I said to myself, who felt reliance in mystic gems, and, clutching my talismans safely in my pocket, I turned my back upon the holy place, with a thought of gratitude to Abd-el-Suliman who in the oasis in the desert had thought to pass me on to this patriarchal sheikh.

SUEZ CANAL IN 1869.

We now participated or assisted at several festivals and their out-door-ceremonies, when I again saw snake-charmers, story-tellers, and itinerant fakirs while attending the completion of my camping outfit for Syria, which for sanitary reasons I had ordered to be made of entirely new material. Quitting now the metropolis of the land of the Pharaohs, I too left my blessing, with a prayer for Egypt that God may yet exalt this oppressed people! Our course was across the desert from Heliopolis to the just-opened Suez Canal, through which we passed.

SYRIA.

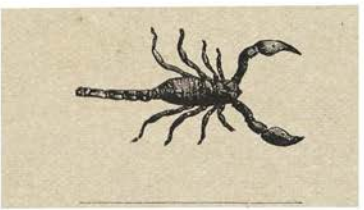
From Port Said by Russian steamer to Joppa, at more than a mile from land the air was charged with the delicious odor of the orange- and lemon-blossoms. We made safely in a small boat the dangerous passage between the inner rocks of the roadstead.

While everything was being put in order, and horses and mules procured, we lodged in an old hotel on a height above the house of Simon the Tanner. The flooring of one of my rooms where I was reading was settled, leaving an aperture of several inches below the surbase. Several times during my stay a strange-looking animal entered the room by this crevice: it was in body like a large brownish-gray toad, with a shrivelled aged face almost human, or at least with those semi-human features often seen in the monkey tribe. Each time he sat there for some minutes staring at me, and examining me with a look that seemed to say, "And who are you?" I wonder to this day who *he* was.

Finally, I obtained twelve horses and mules to carry the camping equipage. To have fresh saddle-horses with which to change in case of fatigue or accident, I secured several Persian horses and three grooms of the same nationality, with all of whom I was very well satisfied. Riding by day in sunshine and in rain, sleeping at night in tents, on to Ramleh

ENTERING JOPPA BY THE ROADSTEAD.

and to Bab el-Wadi, where in my dining-room-tent we first made the acquaintance of scorpions, discovering two of these Arachnida jumping behind my camp-stool.



The third day we pitched our tents upon the Mount of Olives outside Jerusalem. This ancient city has often been pictured in sacred poetry as typical of the throne of the Creator and Redeemer—heaven: though still interesting, it is far from being Jerusalem the Golden; that precious quality has been alloyed. Jasper glows not now upon its bulwarks, its streets blaze not with emeralds, no longer the sardius and the topaz there unite their rays, nor are its walls crowned with priceless amethyst. The modern Jerusalem is interesting in its ensemble: even had it not the unparalleled attraction of having been the arena of frequent scenes in our Saviour's career on earth, and so closely associated with his final sufferings and sacrifice, yet it would reasonably rank among the most beautifully situated and curiously constructed walled cities of the East, located on a series of undulating hills, with fortified towers wherever these spurs cause an angle in the ramparts.

For entry and exit to the city its walls are still pierced by five gates; two or three others, the Gate of Herod and the Eternal Gate, have been closed during the past century. Some of them, especially the Golden Gate, have ornamental arches and capped columns. Those through which we passed on the

occasion of my last two visits were the Damascus on the north, the St. Stephen's on the east—which we used principally, being encamped by the Garden of Gethsemane—the Africans on the south, the Zion on the ridge of Zion, and the Hebron or Yafa Gate on the west. There is also one interesting old gateway within the city; it is that of the palace of the Knights of St. John, interesting to Crusaders and to Knights Templars who have perpetuated the order. Baldwin II. also founded an asylum of Knights Templars in part of the Christian Temple of the Resurrection built on the ruins of the ancient Mosque el-Aksa. There are sections of the city, beautiful in their architecture, naturally Oriental in style—elevated gardens, owing to the undulating character of the ground supported by walls and terraced; surmounted by mosques and minarets with glittering metallic roofs and brightly-colored tiles, enriched by the morning sun and glowing with the reflection of declining day, with the mosque of Omar, the cathedral, and Holy Sepulchre, Mahometanism and Christianity alike contributing to the beauty and interest of the scene. Few gems could be found, only some Crusaders' rings and seals. (See my collection.)

Among other objects visited the Rock of Moriah, or Mahomet's Rock, which is said to be suspended in air; the Franciscan monastery, adjoining the Holy Sepulchre; called on the superior, with whom I had already made a voyage at sea; found him very hospitable; he gave me a relic for the Bavarian monk my friend Arsacius. A small company of us then descended with lanterns a shaft which had been sunk by an engineering party, and inspected some remains of the foundation-stones of Solomon's temple; I brought away with me some specimens of the stone as souvenirs, fragments of which

MOSQUE OF OMAR.

have been since mounted in rings, pins, etc. for friends; tombs of Hezekiah, Jehoshaphat, Absalom, David, etc.

The churches, mosques, and ruins within the city are to some extent what one sees in other Eastern cities, but the population is so heterogeneous that to me a daily stroll to the Joppa Gate was my greatest pleasure.

In ancient Jerusalem probably the chief interest was centred within the city, the temple, and its market-places and the rendezvous of skilled artisans. To-day a sacred halo rests upon the Church of the Holy Sepulchre; ordinary sight-seers are attracted by the monuments, costumes, and shops of the Mahometans in the city; but to my taste it is in the vicinity of and outside the Joppa Gate that one sees the most interesting phases: there you may find a vestige of the ancient commerce. In old times the merchants came from Tyre and Sidon and the delta of the Nile; now the venders are from the vicinity, but the buyers are from every nation of modern Europe; in fact, of the world. True, the prevailing language is the Arabic, but if attention is paid one will hear a large proportion of Russian, German, Greek, English, Italian spoken, and see a variety of people even of the very country, but with the differences of tribes—tall of stature and meagre, short and brawny, fair complexions and olive, brown, bronze, and black —all jabbering together. Of all picturesque gatherings, the Jerusalem market at the threshold of the Holy City is to me the most entertaining.

And now the general routine of excursions to Jericho, crushing myriads of locusts on the way; the Jordan, Dead Sea, where are found some ear-rings in bitumen of a rude order of art, etc. etc.: by highway and byway, groves and grottoes, villages and towns, we turned to the north, ever

seeking material for the structure that has been my life's labor.

When encamped at Nabulus my field of exploration was indeed a curious one—not in the cases or on the shelves of an antiquary's shop, now I selected the objects of my search on the heads, necks, and arms of the women who flocked to my encampment. It is said that many of these women carry thus on their persons all the dower or fortune they possess—old silver coins, with here and there a scarabeus or Assyrian seal—and they will trade this dower, hoping of course to improve it. Occasionally they will cede such objects if offered something of greater value or more to their fancy: one should be supplied for such traffic with gaudy trinkets in real gold; they will try it with their teeth. I have found it very difficult to bargain with them. (For an Assyrian cylinder see No. 492, Case C C.)

The servants one generally has on these expeditions are often very civil and wonderfully efficient. At the close of every evening's dinner Eunice my dragoman would ask if the moment was propitious for Haleel my cook to make his daily visit: on being permitted to enter Haleel would approach with a respectful salaam and ask how we were pleased with the menu and its service: "*Hhoudgeh, Entom mabsout en-nahar-dch?*" ("Is my lord content to-day?") On giving him a smile and assurance of our satisfaction, he would add kind wishes for the welfare of madame, employing expressions in which the Arabic language is so replete, and then he would gracefully retire, always keeping us in view until he was without the tent; and this ceremony closed for the occasion. The stove on which he cooked for us was in itself a curiosity. It was simply but

HALEEL COOKING AT NABULUS—HIS CYLINDER STOVE.

NAZARETH GIRLS WITH COINS AND GEMS IN THEIR HEADDRESSES.

ingeniously made of sheet iron in the form of a cylinder, perforated with many holes, and was supported when in use by a pliant X—X trestle; thus plenty of draft could be had by the aid of a palm-leaf fan, and it was readily packed on a mule with other kitchen utensils.

At Nazareth a young girl, with the usual counsel of several bystanders, at first demanded in exchange for a gem, a diamond ring from my wife's finger, but I obtained it finally for gold. So also I visited the tresses of swarthy maidens on the shores of the Sea of Galilee and of the curly-locked Tiberians at the village beside the lake. (See No. 562, Case H H; see also plaster impression of each side.)

While crossing the mountainous country beyond Tiberias in a narrow defile we saw many thistles. Ali, the Persian attendant whom I employed to be always beside my wife when she was in the saddle, would reach into the undergrowth and pluck several stalks at a time, peel them and offer them to us, instructing us to absorb the juice; the cool and refreshing draught was delicious. There are quite a number of wayside plants grown and used as salads which in America, though growing plentifully, are comparatively unknown.

We now descended into the plain, visited Joseph's Well, Safed, Meis el-Jebel, Tell el-Kady, Banias with its peculiar architecture: the huts of the agricultural population have nearly all of them a lookout, a room built upon four beams towering above the house, so that a watch may be kept on the immense fields of lentils and beans.

At the sources of the Jordan, at Kefr Hauwar, our encampment was beautifully situated in a glen by the brook and shel-

tered from the great winds from snow-clad Mount Hermon; sweet sleep, perfect rest, with morning sun, wakened by the cuckoo's plaintive note. As we journeyed north the outstanding sentinels prepared my vision for the grander sight: I looked up and beyond the morning haze, convinced that God hath made all things well. Though at last gazing in reality upon the great mountain, I saw through fancy's lens the hoary head of Hermon, the "white-haired, unapproachable," set as a gem against that azure Syrian sky, and involuntarily said, "Thou art mine to-day, and thou shalt be mine for ever in the cabinet of my recollections."

APPROACHING MOUNT HERMON.

BAZAAR, DAMASCUS.

DAMASCUS.

NOONDAY of the morrow our tents were moored in the garden of a private estate in Damascus. My route-dragoman, Ali (whom I had brought with me in addition to Eunice), had arranged by post in advance for this ground lying between the rivers Abana[1] and Pharpar. The mule-drivers with our camp-luggage always preceded us, and by rougher though more direct paths reached our destination, and had everything set in readiness for our arrival. The cook even always had his fire ready. And so we lost no time on arriving in Damascus: after a lunch of red-legged partridges which abound in Syria, with water-cresses from the cool spring of Ed du-Iyeh, with biscuits and pistachio-nuts, we proceeded to mingle with the throngs of this truly Oriental city, peering into their mosques, and inevitably led by the multitude into the great bazaars, where, lingering involuntarily for hours, we shopped and visited the various artificers and tradesmen, the workers in bronze and the shops of the noisy coppersmiths, where are displayed those richly-hammered decorations on ewers, chalices, bowls, and trays. Every object, if possible, is made more holy by sacred inscriptions in raised letters, generally sentences from the Koran. Without noticing what branch of trade we were following, our eyes never wearied with seeing shawls, embroideries, costumes, Damascus blades, pearl-work, amber pipe-stems, kufiyehs, embroidered table-covers, abayehs: many of these cloaks are from Bagdad;

[1] Now called Barrada.

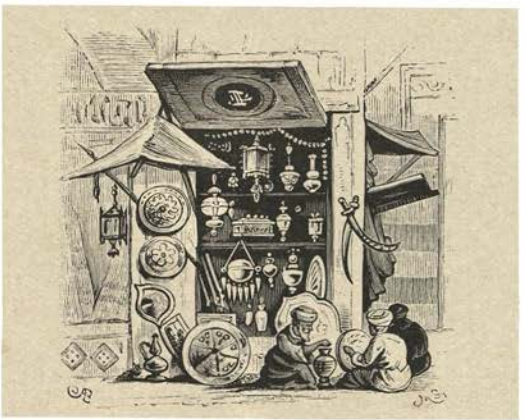
gaudy scarfs with long tangled silk fringes; and Joseph's jackets: at least, they have not fewer colors; innumerable objects of antiquity, embracing also coins and engraved gems. These latter being paramount with me, you must expect me to dwell more fully on that feature of this Oriental Kermesse.

Some of the most peculiar dealers in antique gems are perhaps the hajees in the bazaars of Damascus: these men have made pilgrimages, more with a view of commerce than of benefiting their souls. That was not a question of much import to me: I sought to enrich my cabinet, to accomplish which with a travelled Arab, at any figure short of exhorbitance, requires some study of their character and experience in their manner of dealing. In many instances they did not conceal their satisfaction in receiving my bullion for their gems, yet I estimate my pleasure in many of these acquisitions to have been greater than theirs. (See No. 404, Case X; No. 505, Case D D.)

During our stay we one day received an invitation from Effendi Ambia, the wealthy proprietor of our camping-ground, to visit his establishment in his private palace, which architecturally resembled such villas as one sees in Pompeii, every part arranged on the ground-floor, where one could be at his ease during the great heat which prevails the greater part of the year. The furniture was Arabesque and Grecian in style, the centre saloon having a picturesque fountain whose waters fell into a large white limestone basin, constantly nourishing beautiful plants that spread their fragrant blossoms on the cooling water, which mirrored the gorgeous plumage of several tropical birds, which as they fluttered over its limpid surface sang to those sweet flowers hymns of pleasure and of gratitude: in this sentiment we joined them, and after viewing the

rare family collection of arabesque silverware and chalices in amber and agate and bronze, with many sincere expressions of our appreciation we withdrew to our simpler temporary abode.

My pursuit has at times been like to that of an explorer crossing a great continent through territory until now unknown or even unbroken by the iron way of civilization: he must and will encounter impediments to his progress, often those broad, shallow, but swiftly-running streams which fortunately provide by the course of their currents a passage-way of torrent-worn stones. Once started, he must press on from one foothold to another. So in my voyages in the pursuit of glyptic acquisitions I never seemed to have arrived at the end of my journey, always seeing another stone beyond me. The enthusiasm which impels a collector is like the deceiving thirst of an inebriate; each draught only increases the desire for another, and thus urged on from post to post, changing scene, climate, and nationalities, ever other men and manners, on we must go.

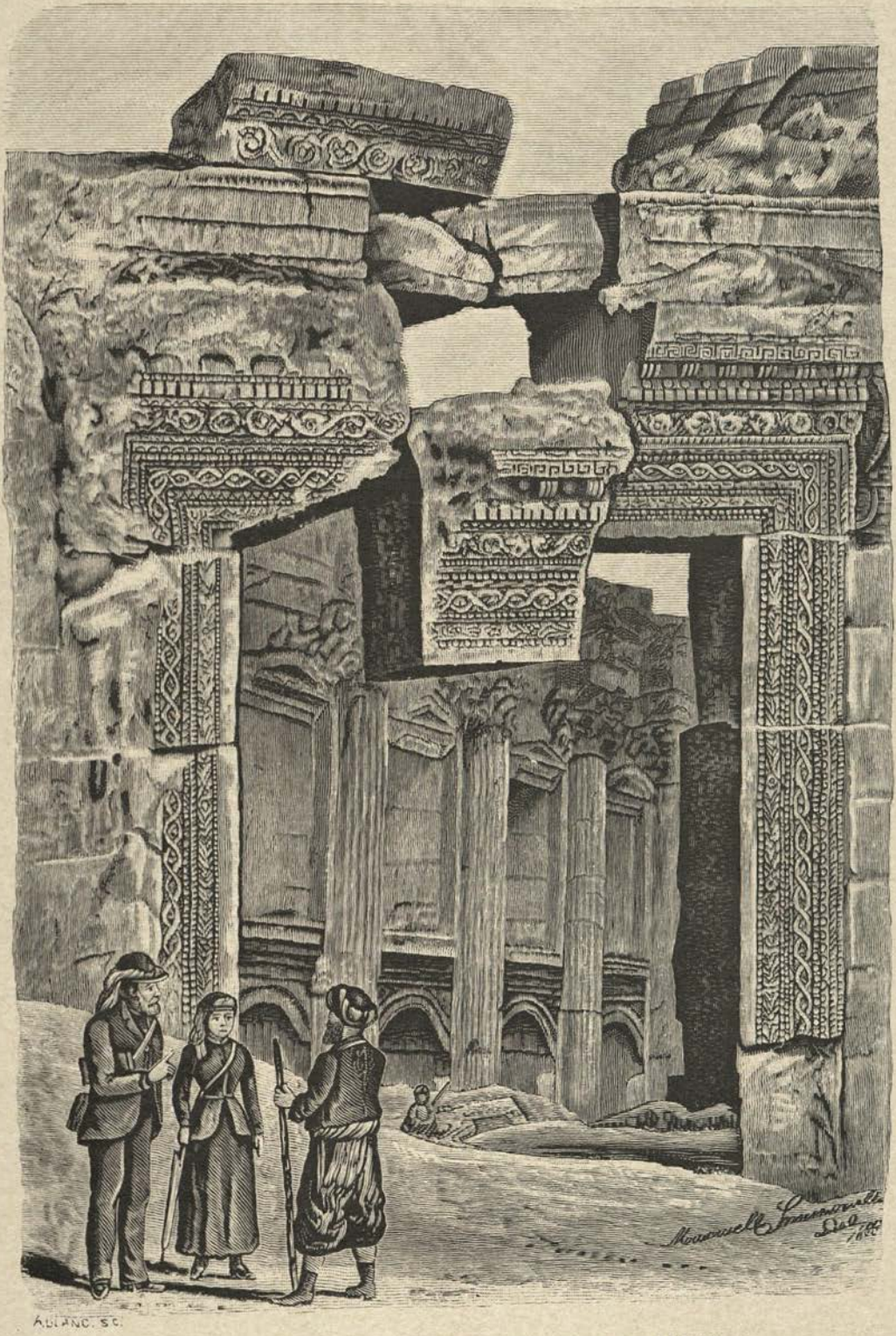


BAALBEC.

THE wooden stays are once more withdrawn, our canvas home rolled up and consigned to the mute companions of my expedition; glad to progress, yet storing to the last kind memories of our sojourn on the banks of Abana and Pharpar, we depart from Damascus with regret, which is soon, however, changed to new pleasures as we camp beside the Temple of the Sun in the Acropolis of Baalbec within the cyclopean wall—days of wonder again as we view these temples so astonishing in their architecture and constructed of such enormous monoliths, artistically chiselled stones, but none for my cabinet. To those conversant with ancient history the surroundings of every fallen column where Romans held sway give mementoes of great men that stood there in their day. Ruined forums and temples are the monuments also of cruel actions: though these walls of "the Temple of the Sun" no longer resound with the deep voices of those who there performed the ordinances, they silently record that here stood, before Diocletian, Gelasinus the poor Christian convert, formerly an actor, and that by that emperor's order he was there stoned to death.

Here, as in all these great ruins of temples, were men passing in and out of the otherwise deserted courts or loitering by chiselled monoliths, pursuing the precarious occupation of itinerant antiquaries, offering for sale principally Assyrian seals, amulets, and ancient coins.

Other days of desert and mountain-climbing in sunshine



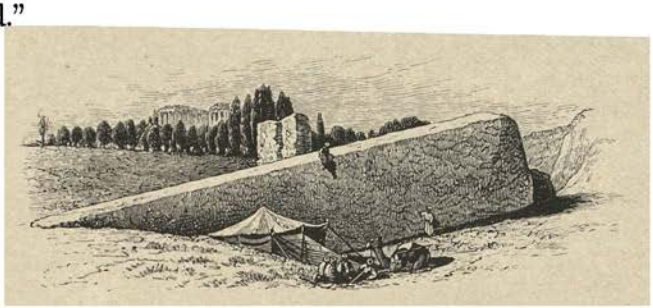
GATE OF THE TEMPLE OF THE SUN, BAALBEC.

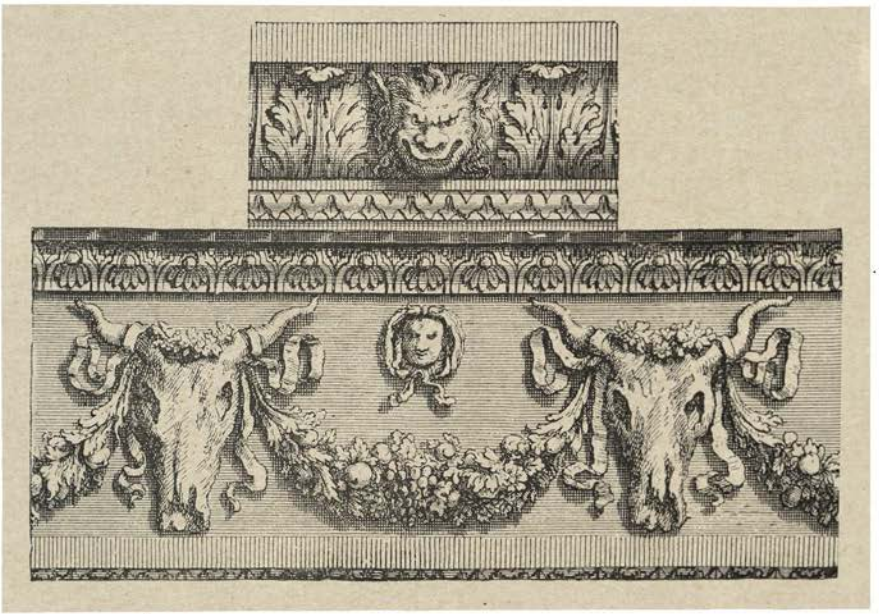
and in chilling cloud, the Lebanon, its cedars, snow; sleeping in a wayside stone refuge which we metamorphosed into a palace with our camp-furniture and Persian carpets; the final descent; the freezing haze dissolving, withdraws the curtain and discloses to our view Beyrout upon the sea, and on that sea we tossed to Cyprus; and from its salt pyramids set out upon our way toward the islands of the Ægean Sea; at Rhodes another day, passing, on our arrival, into the harbor between the two great pedestals in massive masonry which are believed to have been built upon the original foundations of the great Colossus.

The Colossus of Chares was seventy cubits high. The Colossus was a marvel built of bronze from the spoils of Demetrius Poliorcetes, said to have held a beacon-light in its hand which lighted the way to the ships which passed between its legs. It was thrown down by an earthquake 224 B. C., and it is believed that a thousand years later many of its fragments were recovered and again melted and formed into engines of war.

Thence, by Patmos, Samos, and Chios to Smyrna in Asia Minor, with its bazaars of antiquities and of slaves (at that time).

While at its shops I sought some of its renowned figs, thinking they would be better in their home, but was always answered, "Our best have been exported to America and England."





ATHENS.

THENCE by Syra to three-harbored Piræus, the water-portal of Athens. In the Acropolis at Athens I again experienced the same regret as at Baalbec: the large and magnificent basso-rilievos could not be added to my cabinet, even for a consideration, as can the smaller gems. While in Athens I was in a quandary how to economize my time. I wanted to be up, and would be down—that is, down in the city searching and selecting portable subjects—and yet could not willingly separate myself from the study of those superb basso-rilievos on the white slabs above in the Acropolis, where the memory of the sleeping masters called me to the Parthenon, once the gorgeous throne, now the desecrated tomb, of the chryselephantine goddess Minerva. Phidias sleeps with the fruits of his labor; their mingled ashes beckoned me to the sacred site

THE ACROPOLIS.

where taste and love of art chained me through long days of tender light.

Every ruin still beautiful in the wreck of its once perfect art-decoration—the Doric temple of Minerva, the Parthenon, the Hecatompedon, the Ionic temples of Erechtheus and Minerva Polias, the cell of Pandrosos, the Doric portico of Augustus, the octagon Tower of the Winds, all rich in reliefs, cap and frieze, architrave, entablature, pediment, all pictured; what myriads of muses, warriors afoot and on horse and in chariots, armed with bows and spears and Vittamarian mallets; striving men, toiling women; water-carriers seeming to stagger with their load, coming through twenty centuries bearing their amphoræ on their shoulders, arms and hands guarding the equilibrium; sturdy and agile frames partially draped in mantles of Athenian mode, falling from shoulder and from cincture; satyrs and nymphs, centaurs and lapithæ, caryatides; Œdipus and the Sphinx;[1] masks, gorgon and scenic; Bacchus and his tiger; Jupiter Ammon; Medusa; adventures with the Tyrrhenian pirates; the historic procession of the Panathenæa; Apollo with harp in snowy marble, who, could Galatea give breath and life, would touch again those strings and music would be added to the charm; children bearing fruits and flowers and game; pastoral scenes, horned cattle, bulls and kine with their attendants; the plumed denizens of air and finny ones from water, dolphins half human.

These illustrations are given on the accompanying cuts, with the thought that basso-rilievos designed and chiselled centuries before the Græco-Roman epoch were often the models for much that we find in gem-engraving. Those also (page 268) from the great temple at Baalbec: I have long since believed

[1] See No. 858, Case B B B, Œdipus and the Sphinx.

that some of the gem-masks, bearded and scenic, were copied from the ornamentation of these temples. There certainly exist triumphal arches whose pictured embellishments were first created on cameos.

The temple of Minerva Parthenon was almost entire in the time of the Medici family, and yet in one century vandalism reduced it to its present condition: in the last two centuries since 1686 almost nothing has been injured, but much has been carried off, and can be seen and studied in the British Museum and at the Louvre at Paris. Nature has added something in modern times, for I remarked two large nests with storks, a bird so picturesque when perched on his temporary home.

In viewing these beautiful edifices so richly adorned with basso- and alto-rilievos, I am convinced that what there is admirable in Roman architecture was accomplished at least with the counsel and aid of the Greek colonists, the pupils of Phidias, Callicrates, Ictinus, and Callimachus,[1] also the master-designers and descendants; of Alexander, the liberal patron and princely builder of the most perfect examples of ancient art and architecture. If so beautiful in this ruined condition, what must they have been in the day of their full perfection!

As they were at the time of my visit, they seemed to speak to me and plead with me to avail myself of every possible moment to cultivate their acquaintance, to study their sublime art-forms, that their beauties might be domiciled in my memory, while their substance was daily before my vision, so that when time and oceans should divide us I could vividly recall them in art-loving recollections.

[1] Callimachus, the inventor of the Corinthian column (see No. 691, Case P P).

While in the Acropolis looking on these masterpieces a consciousness came over me that I was breathing the atmosphere of their creators—that I was with them, held converse with them. Look at the antithesis: below, in the city, I was with soulless merchants of gems, men in plaited white petticoats, who for gold would part with such cameos and intaglios as No. 1,[1] Case A; No. 127, Case H; Nos. 901 and 908, Case E E E; No. 913, Case F F F; No. 947, Case H H H. It is on such occasions, if ever, one feels a desire to be ubiquitous, as when for the same evening hour at times we are invited to an intellectual entertainment perfectly in accord with our literary tastes, and in another quarter to a dinner, a repast of meats. Let us confess, though there is a struggle, Bacchus and a good digestion do sometimes win us to the banquet.

Adieu, Hellenic scenes! Change—a beautiful sea studded with picturesque islands and many sails; the Dardanelles and Marmora bring us to the altar-seat of the Moslems.

[1] No. 1, Pallas; No. 127, Jupiter, Juno, and Minerva, the three principal divinities of the Capitolium; No. 901, an indubitable specimen of the workmanship of the renowned Dioscorides; No. 908, Berecyntia; No. 913, Ptolemy Philadelphus and Arsinoë; No. 947, Diomedes.

CONSTANTINOPLE.

Coming now within the Golden Horn, exchanging tent-life and sailing upon seas for a comfortable Turkish hotel (kept by a Greek and an Englishman), after repose and reflections on scenes fading in the south, we set about visiting our Turkish friends and their curious city. Sunshine and balmy atmosphere made my walks in those hilly streets and byways a pleasant occupation: it was amusing for a while when my way was impeded by many animals reclining just where one would place his feet, but as it was a custom of the country I soon learned to respect them too, and joined in protecting them by stepping out of my course rather than obtrude, although they were almost as plenty as prayer-books in a parsonage. I join a numerous corps of scribblers by thus chronicling the canine feature of Constantinople. Meeting them harnessed to little wagons was only what is everywhere seen in Germany; it was their democratic manner which impressed me with the thought that, absolute though this government may be, here certainly were freedom and comfort for a race I have loved all my life, and among whom I have found many faithful companions and examples of moral character which one might profitably consider and imitate. In making this tribute to the canine race only a tithe of my indebtedness is being discharged. We are recompensed by finding the multitude of human beings we meet more considerate; they are of sundry nationalities and in many costumes. The manners of the Turks are characterized by greater

refinement than their coreligionists of the Nile; they are more conscientious and faithful in the observance of their religious ceremonies and duties; they are an example to us, and are kind and dignified in their manner with strangers.

In view of a peculiar feature of construction of houses, Constantinople might be known as the city of windows—windows out of which gaze a retinue of servants, each one of whom will inform himself of your character before he will accept a position in your household. It was not long before Saint Sophia loomed up before us. This sacred monument has been in the varied phases of its existence the wonder of the world for more than fifteen centuries: constructed by the labor of thousands of mechanics, probably no sacred edifice in the world has given employment to so vast an army of artificers; many of its precious columns in jasper, basalt, and other hard stones were contributed by the temples of Baalbec, Ephesus, Egypt, and Greece.

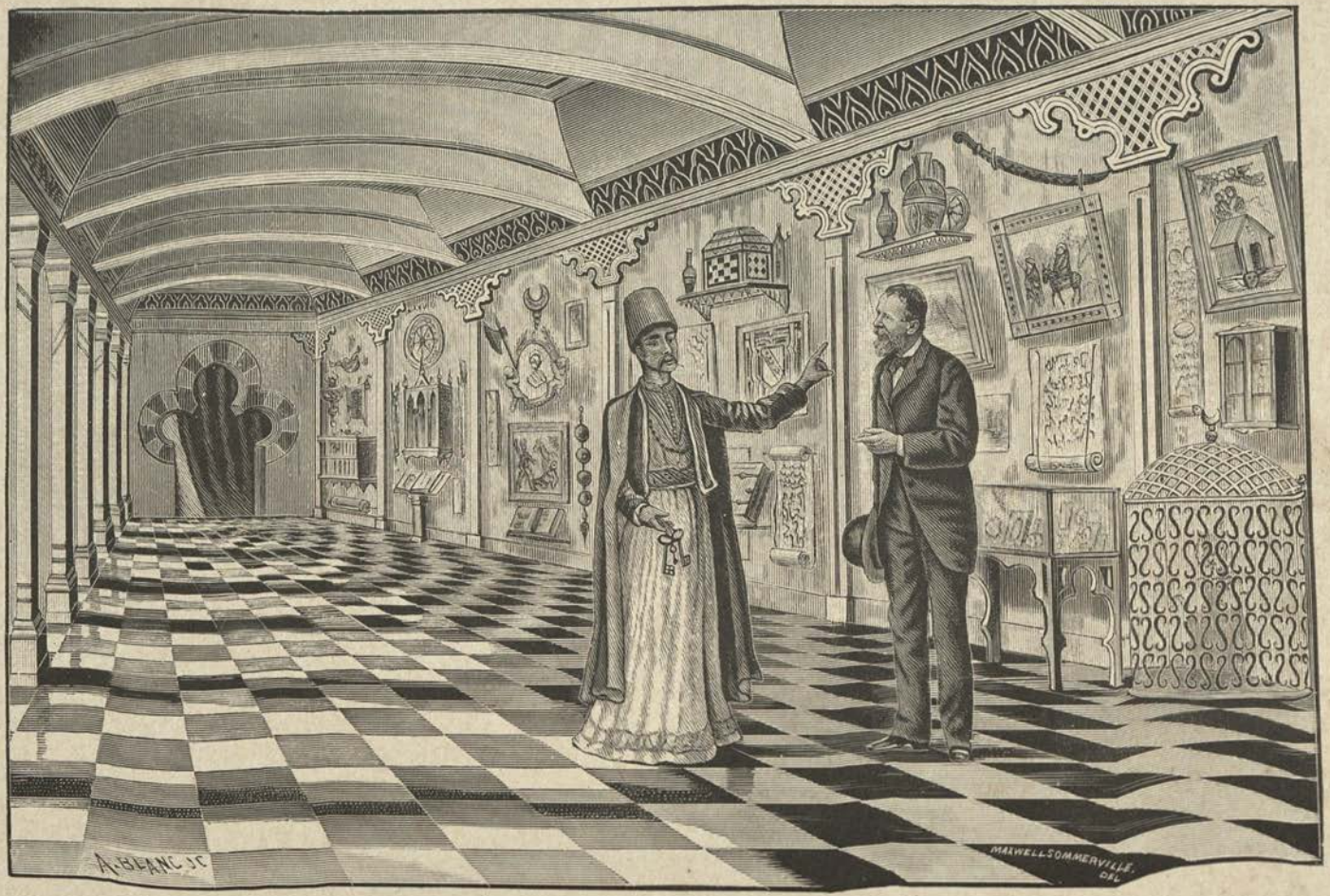
The smoke and dust and grime of ages have mellowed what was glaring in parts of the interior decorations, and the harmony thus created gives to its sacred precincts a grandeur which can best be understood by a thoroughly appreciative lover of ancient art. Its renown and those qualities which sustain its celebrity attracted me early in my visit and absorbed my first attention. It was also pleasing to me to observe the earnest worshippers coming alone and in groups ever to that shrine where their ancestors had so often pleaded with the Prophet, and who had bidden them follow in their steps. Having well regarded all its beauty and the many devotees prostrate on their straw mats, I hurriedly left others at their devotions, and strode again in the busy, noisy streets.

One in his walks sees many relics of brick structures erected in as many centuries, each having some piece of stone with a distinctive type of its epoch, some of them even bearing fragments of termini and columns which were inscribed and once fitted for lands, temples, and palaces in empires bygone, and which now seem to have reached their final resting-place.

We meet also a class of beings—not men—equally pale and corpulent as the eunuchs of the palace of the king of Babylon.[1]

We soon left the bright day again, for my attendant, Atanus, reminded me that would we visit the Howling Dervishes we should go at once, that we might have time for making some acquisitions before the hour of prayer. One such establishment resembles very closely another. I was first presented to the Sheikh Abd-el-Salam-Feraga, a dignified man of stately appearance, whose full long auburn beard almost concealed a fibula curiously wrought in silver with five scarabei forming a Greek cross: he replied on my asking its origin that he had found it in Abyssinia when a trader in that country and before he had entered this order. In many Dervish communities at the time of initiation all metallic substances are removed from the candidate, yet I have often seen the sheikhs with some antique ornament on the breast with which to fasten the upper folds of the ecclesiastical garment. Most of the mystic talismans in his possession were Mussulman relics, which I could not prevail on him to part with even for shining gold, but have always rejoiced in two acquisitions, the jasper gem No. 522, Case E E, Artaxerxes, with Persian incision on the reverse, and No. 573, Case H H, the hematite mystic Abraxas amulet,

[1] 2 Kings xx: 18.



MONASTERY CORRIDOR, CONSTANTINOPLE.

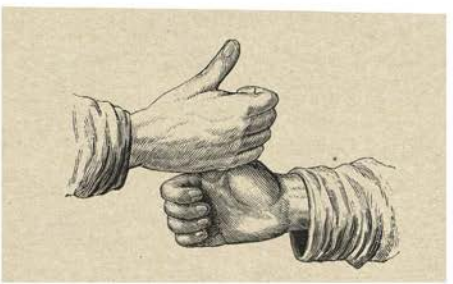
with both flat and convex sides, charged with fine work. After some further attentions from him he left me, promising to send for me in time for the evening service. While attending his summons I walked in one of the corridors, on whose walls were attached a strange collection of pictures—portraits of past sheikhs, scenes of religious ceremonies, miraculous cures, battles, with representations of heavenly interposition, favorable to the Mussulman cause, illuminated portions of the Koran, and views of several positions of the celebrated Rock of Moriah, revered by Mussulmans because it is believed that the rock they exhibit under the mosque is suspended in the air, and also because Mahomet in taking possession of Jerusalem built over it the Mosque Kubbet al-Sakhra, "The Dome of the Rock;" also an old painting of the miraculous transportation of the Virgin Mary's house to Corfu, afterward to Loretto (see my gem No. 268, Case P); and on either side of a grilled niche containing a burning lamp were two pictures, "The Battle of Samarkand" and "The Fall of the White Bird" (before the capitulation of Samarkand, Sheikh Hassan Bâhadur saw a white bird fall from a height to the ground: this was believed to be a favorable omen for the Mussulman cause); and just below this a curious religious drawing representing a special breath of God conveyed to the Virgin Mary: this the source of her conception. Thus we have the immaculate conception, from Mussulman origin, centuries before the edict of the Ecumenical Council of Pius IX. While thus employed I was accosted by a dervish wrapped in his outer cloak, one of the community: our recognition was simultaneous. He was Yusef Suliman; we journeyed together when in search of gems. I had made one of my most strange adventures, travelling several days with a caravan of pilgrims en route

for Mecca, where they were to deliver the sacred carpet. Many of the parts or strips of this covering are made in Turkey, and after being completed and lined in the suburbs of Cairo, the carpet is dedicated, and delivered with great ceremony to the pilgrims who escort and carry it, with the greatest pomp and pride, on the pilgrimage. He remembered and spoke of all the Arabs I had known at that time—one Shemshee among others, who, he told me, had returned to Palmyra. Shemshee was a most picturesque-looking wanderer, in whose make-up nature combined largely with the odd trappings which formed his outfit: he was a striking nomadic character; he had shown me on the desert three gems from Palmyra—a Sphinx, a mounted warrior with Persian inscription, and a horned moufflon, Persian seal (see No. 1382, Case S S S S); he would not part with all of them, however, and now the others are in England. Yusef's loquacity was evidence of his pleasure at again seeing me; a glance at him showed me he had been advanced in the fraternity since our last meeting, or that he had changed to another order, for now he was fingering a full rosary of ninety-nine beads, the number of the divine attributes already referred to: when last I saw him he had one with sixty-six. From time to time he would press his hand upon the palenk tucked under his girdle, made from the wool of his initiatory sheep, expressing his satisfaction with his profession and resignation to privation, and faith in Rooh Ullah, Christ, as an intercessor. He addressed me as Ya Mahhboubi (my dear friend), and I profited by the opportunity and listened attentively to all he told me, his *saheb* (friend)—much that occurred in his spiritual history, even his initiation. As the Mooreed, the one about to be received, he had brought a sheep, which had been sacrificed

SHEMSHEE, THE CARAVAN-FOLLOWER.

at the entrance to the house, its flesh eaten by the neophytes; on being led into the presence of the sheikh he made his ablution; then, seated on the floor opposite the sheikh, with whom he clasped hands, the fingers of his right hand closed and pressed firmly into the palm thereof, their thumbs erect: the sheikh then closed in like manner his fingers, taking the Mooreed's thumb closely in the palm of his hand; thus placed, he took the oath and obligation, expressing his thorough repentance for all sins, and asking forgiveness of El Kebeer, God the Great. In like manner he replied to a regular catechism, the substance of which was to establish to a certainty his faith in all the dogmas of the great and noble Prophet, and assurance that he would never swerve from any of the duties imposed by the founder of the order; at the conclusion he embraced the hand of the sheikh, etc. etc.

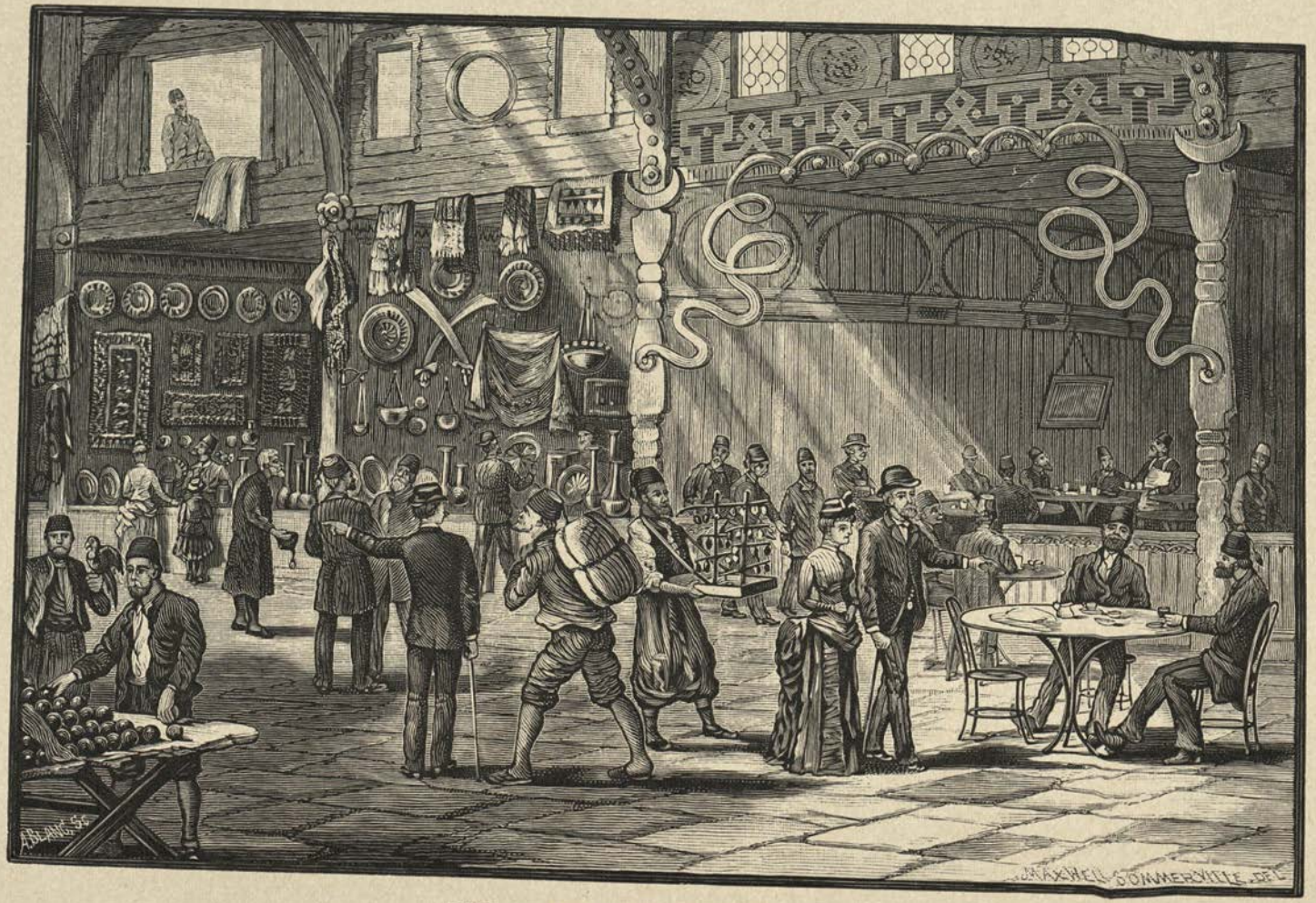
Yusef Suliman never in all this narration employed the form of the first person, always saying Yusef did so and so. Every careful writer discards as much as possible the expression I, often turning a phrase very skilfully to avoid its use. Did these authors ever reflect or realize that this habit comes from Mussulman teachers, whose sheikhs have taught that none should say I but God, as all things emanate from him? Islamism teaches that the frequent use of I is foolishness and presumption.



HOWLING DERVISHES.

THE sheikh now sent for me, and had me conducted to a temple very similar to the one described in my account of the dervishes at Cairo. The ceremony differs only in that instead of whirling around they jump and shout or howl out their prayers—earnest prayers, by the way; for, although to a stranger's ear, the ceremony appears to be anything but devotional, they are indeed crying to God and to his Prophet in most earnest, ecstatic prayers, beseeching God to purify them, to bless them, to bestow his favor, to protect them here, to have mercy on all the faithful, addressing their divine Master with a thousand endearing titles, calling also upon Mahomet their Prophet to intercede for them. Since I have lived with Mahometans and have learned so much from them, I contend that there is at least great beauty and sentiment in the thought that they esteem themselves richer in grace and more favored than other sects, because God in his infinite mercy has given them Mahomet to lead them through Christ to their heavenly Father.

After seeing a number of miracles performed on the sick and suffering credulous human beings who presented themselves before the patriarchal sheikh, weary of these emotional scenes, Atanus and I gladly withdrew, and, changing air and scene, we were again observers of Stamboul street-life, loitering for moments before the coffee-houses, with no desire to share in their festivities further than what one's ears and eager



BAZAAR AND CAFÉ, CONSTANTINOPLE.

eyes drank in; the quota of fumes which we involuntarily inhaled from myriad steaming cups, chibouques, and nargilehs, which charged the atmosphere; and the monotonous strains of rude music, the symphonies of the Arabic race, which, falling weirdly on our tutored ears, were charming in the antithesis: the very recollection of these strange tones gives us by contrast a greater appreciation of the purer and entrancing melodies peculiar to our higher civilization; numerous street-merchants lurking around these cafés; venders of rice patties, sugared fruit-gum; bearers of cooling drinks in terra-cotta jars, flavored as in Morocco; men balancing for hours racks on which hang straws charged with pieces of various fruits, glazed by being dipped in boiling sugar; others selling birds'-nests of sweetened shreds of angelica paste with honeyed almonds for eggs; fruit-dealers and melon-seed merchants,—all picturesque in their costumes and seemingly contented in their avocations. One novelty after another brought us into the quarter of the bazaars: we entered there, not with the hope of finding as fine a market as Cairo or Damascus, yet it was highly gratifying to me. Atanus had an eye to business, and we were soon in the thick of the fray.

It would be difficult to describe the commodities as they rolled before my vision, presenting themselves in masses as the cumulative clouds in an evening sky—bronzes and gilded wares; stuffs brilliant with garlands; cushions, embroideries; slippers by the metre, six pairs for little feet on that measure; old faïence, porcelain, and Turkish tiles of great beauty; gaudy Oriental costumes from vaivode[1] to bashi[2]—several of my purchases were characteristic costumes; false pearls, rubies, and

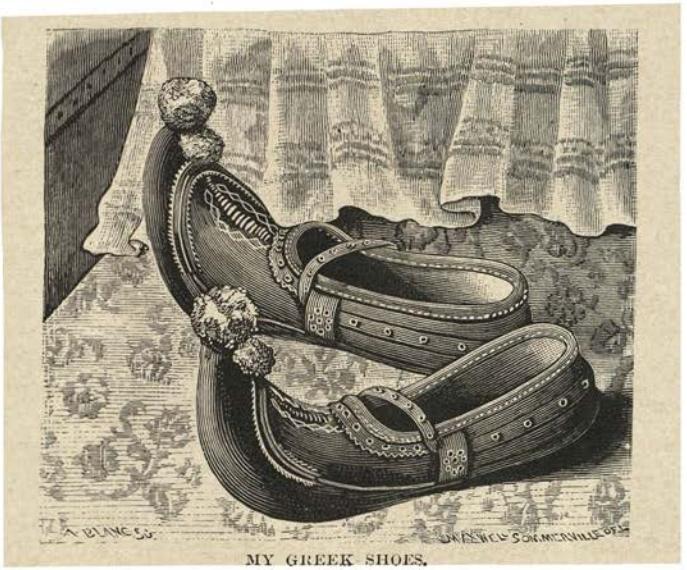
[1] A governor. [2] A barber.

enamels that will not wash; deceitful flaçons of attar of roses appearing to hold a drachm, yet so skilfully formed that in reality they barely contain five drops, and that diluted two hundred per cent.; India merchants, some of whose wares were of the finer quality, such as rich gold repoussé-work in brooches and bracelets; vases, bowls, plates, jewel-caskets, and numerous vessels in lacquered Cashmere wares, half Indian and half Persian in decoration; scarfs, shawls, and sword-tassels,—everything impregnated with what to the habitués of the bazaars is aroma. It may be aromatic, but to my olfactories it was a heavy odor of gum benzoin pervading every breath of air and impairing the purity and elasticity of the otherwise lovely atmosphere coming from the Sea of Marmora. All this was very enjoyable for a few days, but when it was once known to a certain class of volunteer and employed agents that I was a buyer of seals and talismans, it was both amusing and annoying to me; for in whatever shamble I was dealing, there were always two or three of these fellows hanging on, trying from without to catch my eye and to lead me to some other and, according to them, better dealer. At times —now long years after these events—comes to my heart the wish that I could be for some hours a day among these Orientals and searching in those rich sources of engraved gems.

There was one, a seal which I brought away as a souvenir of the Mosque of Saint Sophia, where its inscription is also engraved and can be read in gilded letters on a benitier. This is the text and the translation: "Wash (out) your transgressions, and not your face only (or alone)."

WEIGHING MY GREEK SHOES AT THE CUSTOM-HOUSE, BAZIAS.

This journey was extended to the countries lying on the Black Sea, and afterward, when ascending the Danube from Varna, through Roumania and Roumelia, at Bazias the customs-inspectors came aboard our steamboat and into my state-room, where they ransacked my luggage; the respect for antique engraved gems in the custom-houses of most nations is remarkable; here not a gem or other antique object was disturbed, but they fell upon a curious pair of red morocco Greek shoes with a pompon on each toe; they par-



MY GREEK SHOES.

leyed for some time among themselves, and finally decided to take them ashore. A friend of mine who had the curiosity to see what they did told me they walked some distance and took them into a bureau, where they had another parley over them; then weighed them, and a clerk filled out a large blank, which was brought to me on the boat with the shoes: it was a permit to pass through their country with them on the payment in their money of what would have amounted

to about eight cents American money, which sum was ordered to be restored to me on the presentation of the shoes and the document at the other frontier on my exit from the country. I have that document yet. This leads me into some notice of general dealers in antiquities throughout Europe.

Magyar kir. vámhivatal

Raktárkönyv / Árújegyzőkönyv } sz.

Sz. vámnyugta.

18 60 -ik évi 13 hó n dél Mar órakor

fizet Herr Sommerville Varna Turker {ba / ba} {be / ba} vitt árukért

jelesen:

als usso 60/100 Zm

Ladawwaar

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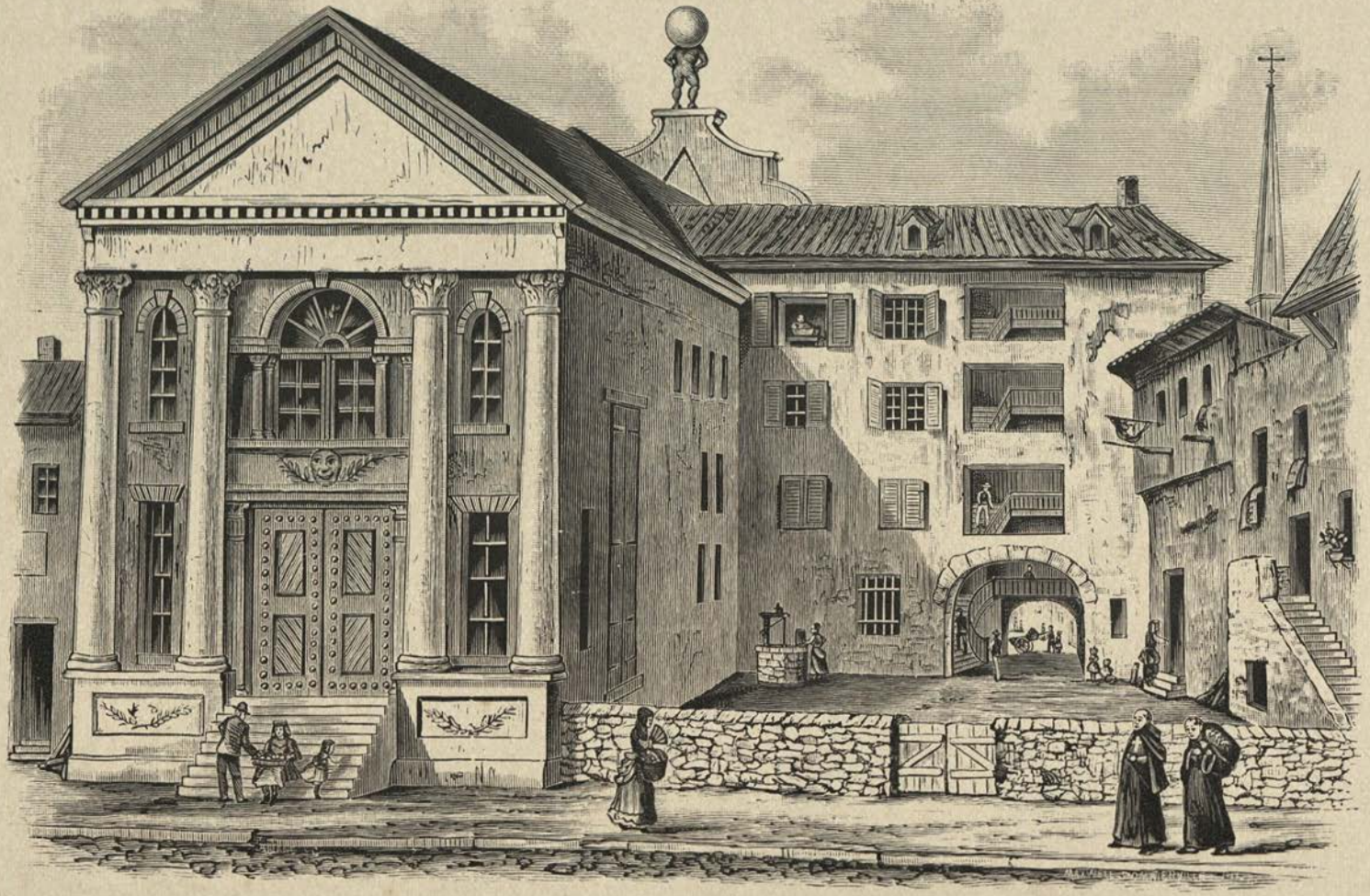
M. KIR. FŐ VÁMHIVATAL · K. UNG. HAUPT-ZOLLAMT

Gulden K

Szoros számadás alá eső rakt. 14. sz. Kindly 16 minta a hivatalos utasitáshoz.

Vám.

NO DUTY ON ENGRAVED GEMS: CUSTOM-HOUSE RECEIPT FOR DUTIES ON GREEK SHOES.



THE ANTIQUARY, IN A CITY BY THE ADRIATIC SEA, OVER THE WINGS OF A THEATRE.

GENERAL DEALERS.

CONTINUAL search for engraved stones throughout Europe and other lands, and frequent relations with those who make the sale of gems a profession, give a fine opportunity for any observant collector to study certain phases of character; and, though he may not start out a physiognomist, he will soon know what to expect of his man when he has seen him and heard him speak. Much is also accomplished by correspondence after acquaintance and confidence are established: the gem-merchants send drawings, photographs, and even the stones, on approval by registered post.

Annually for nearly twenty years I have bent my steps to an old theatre in an older city near the Adriatic Sea, and, mounting a labyrinth of ladders and stairs to a little apartment above the wings of the stage, I have had pleasant and remunerative intercourse with a man who by day follows the profession of lapidary: assuring himself long ago that in me he had a regular customer, he has from time to time made excursions through out-of-the-way districts, and I have profited by becoming the possessor of almost all his acquisitions.[1]

Nor can I forget a tinge of romance in the errand which led me many winters to a point on the main road between

[1] See in my collection, No. 577, Case II: not only is this engraved Byzantine head of Christ interesting, but the specimen of green jade is rare; in the Museum of the Louvre at Paris they have nothing so fine in green jade.

Naples and Baiæ, where, to spare the horses, I would leave them and climb by a ravine over a rough path on loose masses of scoria and between huge blocks of broken lava, that had come upon the scene long since the early Greek emigrants rested there on their way to their art-labor in Rome—this was my nearer way to the church of Saint Proculo at Pozzuoli—when, taking a tortuous passage cut in old tufa, I mounted a winding stairway in a tower against the church to a modest apartment, to make my visit to its pious and genial tenant, a man of medium stature, meagre frame: a pure emotional countenance enthroned his Italian face, lips trained to holy speech, serious eyes beneath a spiritual brow, which were brightened by his enthusiasm as a collector of ancient Greek and Roman objects of antiquity. He was the curé of Saint Proculo, ministering to a charge whose parishioners were laborers in the tufa and scoria deposited here by many volcanic upheavals, vineyard employés and agriculturists, who, ever turning up the soil or making excavations, found buried fragments of treasures and ornaments of a race coeval with the Pompeiians.

As is generally the case, the peasantry of these countries sell all their findings to their spiritual adviser, who thus adds to his very meagre support by dealing in these objects, and is the village antiquary. From the very fact that his business affairs grew out of relations with those who came to him in his sacred calling, this man was not mercenary, not even mercantile, in his ways: when once he knew me, his whole heart seemed warmed in sympathetic interest in my pursuit; he would take pleasure in showing me his little museum, not wholly with the thought of selling, but from the love of his occupation. In fact, the pleasure was mutual: he saw how sincerely I was interested, and he would discourse on one

THE CURÉ OF SAINT PROCULO.

piece after another,[1] taking now from an old metallic coffer a Grecian terra-cotta lamp with three diverging branches, the aperture in the centre where the main receptacle for the oil was covered by an ornamental cap, on which was an elaborate representation of Troy, its towers, bulwarks, and other points of defence, on the branches the trenches and appliances of the attacking forces in and about their siege-works; or a bronze hand-mirror on the back of which was engraved in deep lines the Cumæan Sibyl, who like all Sibyls was believed to be a stainless, heaven-given being not quite deity, but one counselled of God—which is the derivative signification of the word: she, having audience with divinity, was deemed fit to plead with divine power: throughout all religions the same prevailing principle of a mediator.

He also showed and sold me an antique amber necklace which one of his parishioners had dug up on the site of Cumæ; it was found in a tomb built of corrugated tiles of terra-cotta. (I had already seen, in making a walking excursion from Rome to the ancient tomb of Tor di Qinto and the Villa Livia, some workmen making an excavation for a railway, and while there saw them uncover and open just such tombs of terra-cotta tiles, which contained, among some remains of human bones, several coins and a few bronze articles; one piece, on which was a gilded mitred head, fell into my possession for a consideration.) This Cumæan relic, in such good condition in the museum of the curé, interested me from the very fact that it had been preserved in the peculiar tomb already described, and is now in my collection—No. 1324, Case E E E E. Friend Curé, I would willingly lay aside my pen this bright morning

[1] This curé was so agreeable that my wife willingly accompanied me on these visits, and found much interest in him and his sister.

and have an hour with you and your treasures, but distance and the great waters bid me attend.

There is a popular and erroneous impression in the minds of travellers in Europe that the public or state museums are the best and only collections worth seeing: in several cases, to my knowledge, the contrary is the case, because many museums are made up of things given to them, and, though subsidized by some governments, they cannot afford nor do they seek with the same ardor that actuates and impels private connoisseurs and rich amateurs. This was the case with one princely antiquary, formerly in the Via del Babuino at Rome. His was indeed a museum—gems, statuary, paintings, bronzes, enamels; and all of the highest order, arranged with the greatest good taste in a series of rooms forming an L on the Babuino, and at five minutes' distance a succursal, where could be seen an important gallery of antique statuary, and within an enclosure to protect it one of the grandest ancient mosaic pavements, in several colors, rivalling and superior to most examples in the state museums of Italy, France, Germany, and Austria.

Though cosmopolitan in my habits and views, I have my preferences for certain nationalities. With the turbaned Orientals there is at times a tone of indifference in their manner which renders it far less pleasurable to trade with them; indeed, often after coming with some friend of theirs a great distance, I would have to coax the too serene Mussulman to

display his gems when he did business in apartments, although all the time he was anxious to sell them. "He had them, yes," but "couldn't I come some other day?" This is their policy; they know my time is limited, that I have come from afar in search of these objects, and they intentionally force me into the position of one greatly in need of their merchandise; and, thus placed, I have the option of buying at unreasonable prices or going without. It must be understood this is when seeking some special address given to me; but, as is elsewhere remarked, when shopping in the bazaars and agents of these very men see me and solicit my patronage, then it is different; I am then in the desirable position. They are not so agreeable in these matters as are the French, the Italians, and men of Scandinavia, Finland, and Russia.

The Persians, Tartars, and Indiamen with whom I have bartered in the galleries of the annual fair at Nijni-Novgorod are more enterprising, and always ready to come to terms if possible. I have, however, been convinced that these men are dealers only; in fact, they are merchants, without the slightest love, or even idea, of the subjects engraved on the gems they have brought from afar, to sell like so many pounds of rare spices that should command a profit: that was their only thought. It is inferred, or one would suppose, that any man who had travelled on foot and in saddle more than a thousand miles in company or in possession of fifteen or twenty interesting engraved gems would have some desire to make their acquaintance, or know something about them, or feel some regret at parting with them, as would a Frenchman, an Italian, or a German.

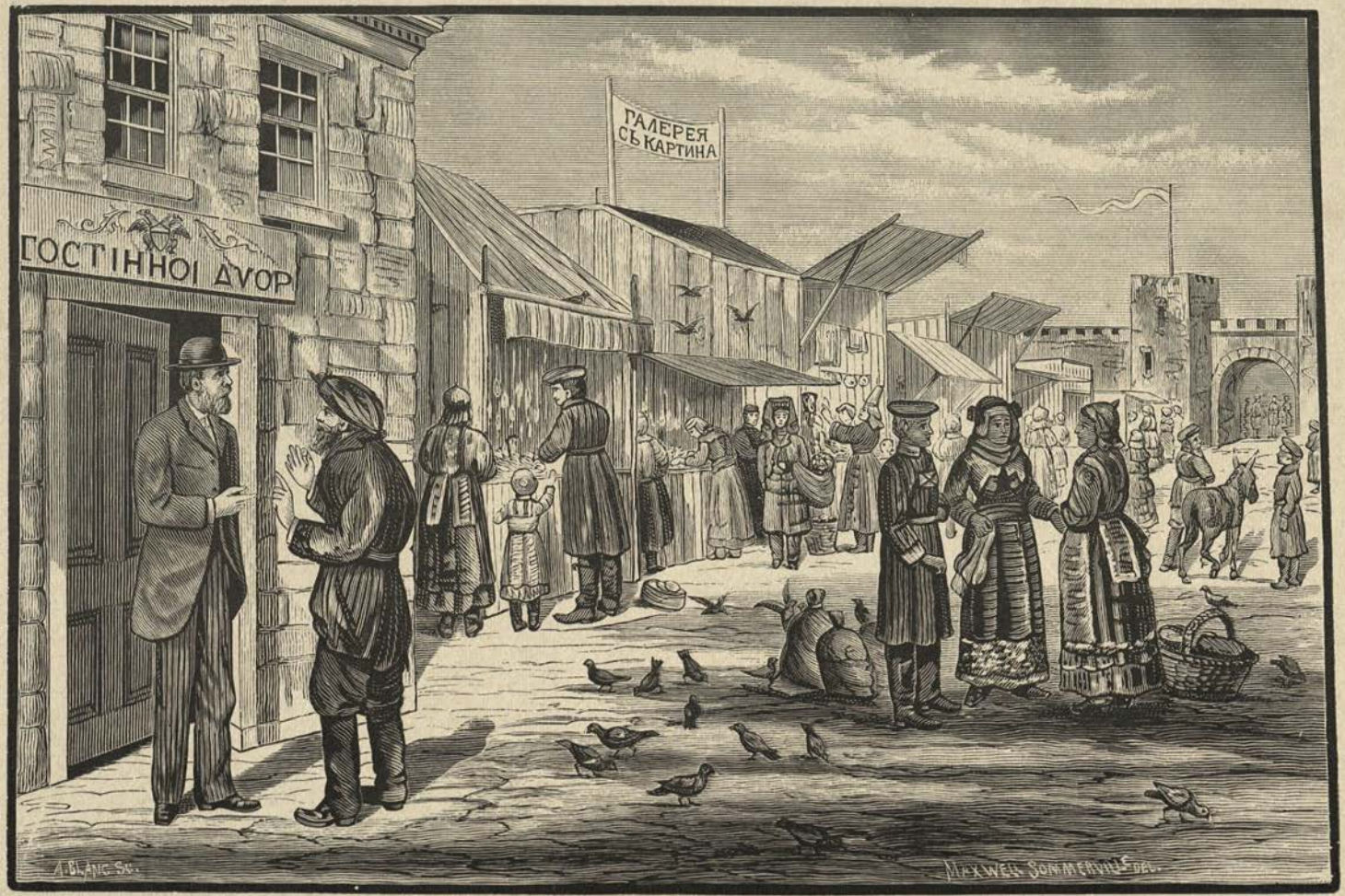
The fair at Nijni-Novgorod is held on a strip of land between the Volga and the Oka rivers. Much of my time was

spent at the bazaar at the governor's house about the centre of the fair, where precious stones and curios from Bokhara and minerals from Siberia are exposed for sale, and I had some dealings with a dignified and agreeable Persian, Mirza Petros Khan, from whom I bought several stones and one Persian seal. (See No. 500, Case D D.)

Here also, when it was known that I was a buyer, rough-bearded, fur-dressed, greasy, wild-looking men would follow me, and call me aside to turn out the curious antique contents of their deep dirty pantaloon pockets. I have a gem in my collection which, whenever I look at it, to this day wafts the odor of a greasy Tartar; and yet in my memory there is a friendly tie between me and the one who has sold me an interesting gem. Sometimes, but rarely, he has been a man of feeling: once with pathos one said to the gem as he was handing it over to me, "Adieu, old friend; I regret the necessity which forces me to part with thee, and yet I reconcile myself with the thought that thou shalt be in such good company."

My resources have been many after years of travel, and by introductions from one to another a good list of acquaintances was formed in private families within a circuit on the continent of Europe capable of being visited once yearly. Venice was formerly a field rich in old families, from whom I have made many purchases until little is left for acquisition. The same is true of most such resources throughout Italy. The plumed creature whose golden eggs I have so often gathered has not been destroyed; each year naturally diminishes the sculptured supply.

Among these acquaintances were the families Lanzi, Ben-



MY TARTAR AND THE FAIR AT NIJNI-NOVGOROD.

civenga, Bessagio of Rome; Zanetti of Venice; Posenti of Fabriano; Gabrielle, the old ballet-dancer of Naples; De Michaelis of Turin; and many others.

Of one of these families, the Count of Zanetti of this generation is my esteemed friend, from whom I have obtained many interesting and valuable portions of his ancestors' treasures, although one hundred and fifty years have elapsed since they were collected by Antonio Maria Zanetti.

Of this family the following mention has been made by the Italian *artiste* Rosalba Carriera, so well known in France, in the "Journal of her Art- and Court-life at Paris, 1720 and 1721," in Italian by Vianelli; she speaks frequently of Antonio Maria Zanetti, who was born in Venice February, 1680: "A scholarly writer, painter, and collector, an enthusiastic connoisseur of gems, he formed a remarkable collection of cameos and intaglios, many of which are now in the Museum Correr at Venice."

The house of Zanetti, a museum of art, was in a measure a school for Rosalba, and there Zanetti received her with fraternal cordiality during many years of her youth. Crozat, being in Venice in 1715, persuaded Zanetti and Rosalba to come to Paris, promising them a reception of which their talents rendered them worthy, and holding out to them the inducement of viewing the wonderful pictures and other inestimable riches of the museums. Pelligrini, her brother-in-law, had also been called in 1719 to fresco the ceiling of the Bourse (the National Bank); profiting themselves by these circumstances, they passed on their first visit one year in Paris; Zanetti also visited London.

When Zanetti arrived in Paris the artists and principal amateurs accorded him a reception never to be forgotten; he loved in after-life to reflect upon the testimonies of esteem which he had received from Crozat, and especially from Marietta, whom he always named his dearest of friends (*amicus dilectissimus*). Zanetti was one of the few amateurs honored by Philip, duke of Orleans, the regent during the minority of Louis XV., who presented him with an elegantly bound copy of the edition *Daphne et Chloe*, ornamented with engravings made by Audran from designs made by the Prince of Orleans. Having a large fortune, he employed it in forming one of the richest cabinets that a private gentleman has ever owned in Europe; his collection of engraved stones was described and published by Gori, Venice, 1758, in folio, with eighty plates. A number of these very gems are in my collection in Philadelphia, and the original leather cases lined with buckskin in which they were set for him. (See Nos. 1348, 1349, 1350, 1351, Case M M M M.) There are others of the same suite of Roman historical subjects identical in execution which had passed from Zanetti to another old family. Twenty-six of them, in all, are now in my possession. He was, however, economical in all other expenses; during twenty-three years he kept at a great price a mutilated gem, an Antinous; it was of rare beauty. He said one day to Clement of Geneva, "If I could have found the other fragment and completed it, I would willingly have sold this house to possess it." Clement remarks: "The house was very handsome and commodious; I remember it well, for I thought to die of cold there one day when he was showing me his cameos. During two hours he displayed them before me—this in the month of January—and we were in a room with-

out fire, as is the custom of the country. I said to Zanetti, 'All these works are very beautiful, but I shall freeze in my admiration if you do not take pity on me;' and what do you think he did? This is no caricature: he instructed a valet, who brought me some embers of wood-fire on a porcelain plate; I felt like swallowing the coals. He was comfortable, warmed by his enthusiasm."

Writing to the Chevalier Gaburri at Florence (14th October, 1730):

"Your Lordship, the world is generally one half ready to sell, and the other to buy; and as one never knows to-day what may be offered to-morrow, perhaps in these days there may come sales of cameos. I have put aside at this moment three thousand Roman écus for this purpose, and pray you to notify me should any gems be offered. Your Lordship perhaps believes that the capital I have buried in my little museum exceeds my fortune, but having no wife nor children, only nephews, I feel that I dare enjoy this incomprehensible pleasure. Je suis.

"A. M. ZANETTI."

He terminated his long career, being still earnestly occupied in art pursuits, at about eighty-five years of age, when he died, preserving his clear intellect until the last breath.

It is my pleasure here to add the name of Costantino Lanzi of Rome, "*incisore*," a man the most learned on the subject of engraved gems in Italy to-day, having traditional, theoretical, and practical knowledge of all that pertains to the art and to the profession. To him am I indebted for the happiest and most profitable hours in the consideration and

study of this subject during many long winters in the city of the Tiber.

The people of Poland are said to be oppressed: so have I been every time we have visited Warschau. They are sure to divine a stranger's business, and if one is in a mood to accept advice at random, it abounds in the persons known in English as "touters." Yet these busybodies have served me to my advantage at times. One amusing incident shall find a place here. Having walked and visited various points in the city, always interesting, I turned my attention to gem-seeking, and in the Stare Miasto, the old town near the ruins of the ducal castle Massovia, mounted the stairs of several stories in a great tenement-house to visit an old acquaintance, a numismatist and collector of Scandinavian antiquities. Besides the objects belonging to his own subject and collection, he laid out before me a cameo in turquoise measuring almost an inch and a half in breadth, curious, almost to rudeness, in execution, but very interesting in the details of its subject: he did not offer to sell it to me; in fact, when he knew that it pleased me he rendered my desire for its acquisition more keen by saying that the owner would not part with it unless several hundred roubles could be obtained for it. Would I make an offer? This placing me in the wrong position, I turned to the investigation of other objects. Several times during my visit he called in his valet to seek and hand to us one case or another of strange coins, and thus closed our interview without my having acquired the gem. A learned expert of the old book department of Hôtel Drouot of Paris, for whom I was seeking some wanting pages of illustrations for a book of his, on my reporting an offer made to me by Lacroix,

RESTAURANT AT WARSCHAU.

wrote on a slip of paper, "There is a time when demands reach a point at which prudence warns us to wait:" with this maxim I waited.

The same day, when passing the bronze statue of Sigismund III. on the square of the royal castle, I noticed a man who had been observing me closely for some time: he finally beckoned to me, as I was then with my wife. On going to him he addressed me in the German language and made known his business in a very straightforward story. He said: "You were this morning at the rooms of Mikhailovsky; you saw a turquoise gem; that stone does not belong to M. I have a friend who knows the owner; you shall be conducted to this man, who in turn will take you to the true possessor of that turquoise. My conditions are, that if you purchase the stone you will pay my friend three roubles for introducing you." With little reflection I acquiesced; the appointment was made for three P. M., and at a designated point at the corner of the palace Pod-blakhon. After finishing our drive about the city I repaired to my rendezvous, and with the man proceeded through some small streets to a busy square or place, where he soon requested me to stop outside a *gemeinschäftliche* eating-house. Determined to see my adventure through, I waited patiently; the cause of the detention was afterward explained. In about twenty minutes he returned, and conducted me inside a busy restaurant thronged with hungry people, eating unsavory viands which wafted fumes of hot garlic into my unwilling mouth; another five minutes' attendance, and he ushered me into the sanctum of the proprietress of the desired cameo. There she stood, veiled in clouds of steam which rose from the cooking which she in bare arms was superintending. After the necessary higgling and bartering, the turquoise

(having in the mean time been reclaimed and returned to its proprietress) was transferred to me: the dame who thus parted with her inheritance, the agent, and your author were all satisfied. Mikhailovsky's valet had informed his friend, and must have shared in the commission. The cameo, a curious old turquoise, is No. 330, Case T, and its subject, "Achilles parting with Deidameia and his son Neoptolemus." This turquoise has lost its original bright blue color from age, as is the case with all in this collection. The arms and legs are cut entirely in relief; a straw can be passed under in several places.

When the Grecian kings had decided to wage war against Troy, Agamemnon thought it important that Ulysses and Achilles should take part in the expedition. It was suspected that Achilles was concealed among the daughters of Lycomedes: Palamedes was commissioned to seek out Achilles. Ulysses suggested a stratagem. He took a variety of ornaments for women and a shield and sword, and repaired as a peddler to the palace of the king of Scyros. A rare jewel attracted the attention of all the women except one, who examined closely the sword and shield. Suddenly Palamedes and his companions clashed their arms together, feigning an attack on the palace. All the women ran away, but Achilles, who had been attracted by the sword and shield, threw aside his disguise, seized the arms, and assumed an attitude of defence. Having thus been discovered, Achilles, who longed for glory, soon yielded to their entreaties and joined the princes. The cameo seems to represent Ulysses dragging away Achilles, who takes leave of his son Neoptolemus (who ten years later followed him to Troy) and of his beloved Deidameia, who blesses him. The figures behind Deidameia seem to be her attendants.

THE OLD-LADY ANTIQUARY AT RÖSKILDE.

Making one of my annual visits to an old dealer in his private apartments in Copenhagen, he, having been advised of my arrival in the city, among other things displayed in his little museum an intaglio in Egyptian jasper with one of those strangely-drawn Christian figures with large hands in the attitude of prayer, with two crosses above the head; on the back of the stone were two deep smooth cavities, into which both the parties, the giver and the receiver, had placed each a drop of their blood; he who received and carried it in a ring had thus an amulet of friendship binding him ever in recollection of the giver. Another, a Greek cameo in *pulpa di Francia;* the price demanded being exorbitant, I concluded to wait.

Two or three days after, on the Brede-Gade, I was approached by Freijansen, a commissionnaire whom I had at times employed to show me into the houses of private families having antique jewels and gems: he proposed my visiting a family he had found in another quarter, and suggested if the distance would not deter me should we not go there together? We took the rail, and were soon at Röskilde, the ancient capital of the kingdom of Denmark, where he conducted me to a quaint old house almost lying against the Cathedral of Röskilde, a short distance west of Copenhagen.

We were courteously received by an old lady, who, opening the descending door of an old family piece of furniture, a secretary in pear-wood, disclosed quite a collection of engraved stones guarded in a number of large crystal glass tumblers peculiar to Denmark and Fünen: after a few satisfactory selections the lady produced an old faded green morocco case, and, lo! the very gem I had seen the other

day across the water was again before me; this time, the price being reasonable, it was soon arranged; the gem went into my pocket, and is now No. 157, Case J, its subject, "The grief of Achilles at the death of his friend Patroclus."

INTERESTING INCIDENTS

OF SUBJECTS OF

ENGRAVED GEMS.

INTERESTING INCIDENTS

OF SUBJECTS OF

ENGRAVED GEMS.

THESE engraved stones are not only attractive in the beauty of their execution and the comeliness of the figures delineated, but much pleasure is to be derived from the facts and romance discovered by the research which interprets their meaning or explains them. Thus, after hunting through folios of mythology or the anecdotes and metamorphoses of classical lore, often, when at last finding my subject and recognizing its identity, I have been amused and rewarded by some entertaining incident.

These side pleasures in my branch of science are word-pictures; they, like many gems in stone, may be interesting when laid beside one another. With this thought the following incidents are given.

ÆSCULAPIUS AND TELESPHORUS.

'Twixt the cradle and the grave come many vicissitudes; few pass childhood without a pang; youth and young manhood, though periods of vigor, are not exempt; there comes a time to every human being when he needs that scientific friend "the doctor"—not Doctor Daniel Dove, but one whose type we find so often graven on the ancient gems, Æsculapius, the learned and the loved physician. The frequency of his symbolic effigy proves how the profession was esteemed and his mythological services appreciated.

From the ancients I have learned a happy thought: think me not vain; it is given as my own:

Æsculapius, the physician, came not alone; he came when reasonably he could, hand in hand with hopeful Telesphorus, his young and vigorous companion, the god of convalescence, in whose sanguine features were pictured trust, confidence, reliance—emotions in themselves happily inspiring the invalid with visions of restoration and of health. Men of the healing

art, this is the lever oft forgotten, the remedy that should be employed by bringing the promise of Telesphorus to nerve the ailing one, to strike away the fevered chains, and through convalescence come again to life and usefulness.

This effusion is prompted by my treasured antique cameo, No. 34, Case C, Æsculapius and Telesphorus, worn and fractured by its long sojourn beneath the waters of the Tiber, whence it came into my possession. Remark also the Greek cameo of Hippocrates with an inscription (see No. 10, Case A). On the obverse the portrait in high relief of Hippocrates, the celebrated physician of antiquity, B. C. 460, and on the reverse the emblem usually accompanying Æsculapius, the staff to which clings the serpent. This symbol was employed because it was believed the serpent had the power of renovating itself.

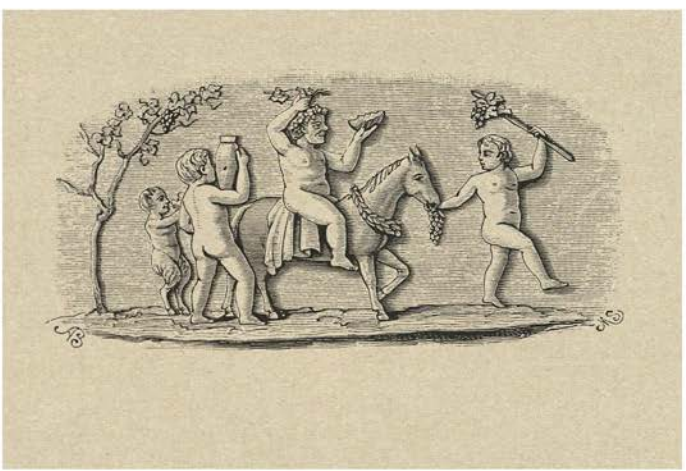
EDUCATION OF BACCHUS.

SUPPLYING an article recently on schools for another publication, I recognized the interest felt in this country in that theme, and the importance of the subject was realized. Of such instruction for the young no examples have been found in glyptic art; yet one gem in my collection (No. 1291, Case B B B B) renders a faithful and amusing representation of a school under mythological tutors. The subject is the education of the "Infant Bacchus:" the college-room a nook where nature creeps with vine and leaf and grass and flowers; benches and tables are ignored; the youth's first book a bowl, and what he learns therefrom the flavor of the pungent wine, the same knowledge taught to him, as all his ancestors had acquired it, in deep libations; and of this lore there is reserve in skins near by, distended with their charge of liberal grape-juice, waiting to add their force in his tuition. This system is a good one: the scion is not consigned to strange masters, to be kept in school beyond the hour or whipped or bullied on the bench by pensioned teachers. Paternal is his indoctrination: his mentor sits before him on the sward, with loving hand supports the bowl, and guides his head that to his lips may come these first drops of learning; he gives him juice of grapes newly pressed. (Bacchus found pleasure in crushing the wine-giving grapes, as he who draws the yellow gold from quartz.) The attendant mother and nymph with all their tenderness encourage the child in his potations, and praise his assiduity, promising anon the broth which with

EDUCATION OF BACCHUS.
(*Actual size.*)

thoughtful care they've made ready in a basin on the turf.

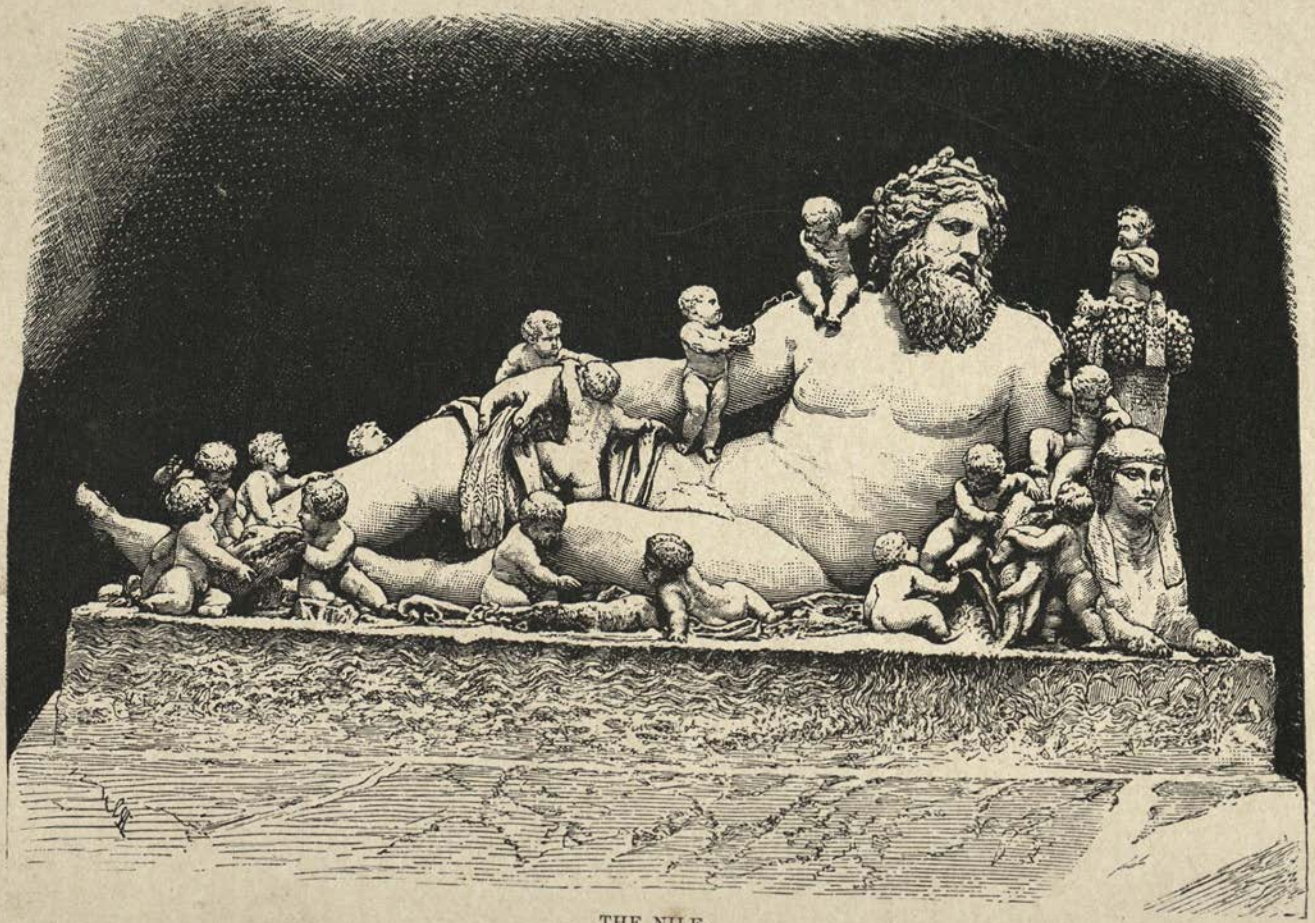
The spoon of large dimensions patiently awaits its turn to serve the prince, the heir-apparent to the king of all inebriates, more placidly than does the urchin his playmate, who leans o'er the schoolmaster's shoulder smacking his lips and wishing he too could learn.



STATUES OF THE NILE AND TIBER.

THERE are several gems in my cabinet—the Æsculapius with Telesphorus, No. 34, Case C; the water-worn Emperor's portrait, formerly the property of General Blücher, No. 113, Case G; the beautiful fragment of Neptune, No. 56, Case D; the large official Egyptian ring, No. 456, Case A A; and the square seal in bronze found at Girgeh, No. 1097, Case Q Q Q —which have frequently drawn my thoughts to the colossal group of the Nile in the Vatican, and also the reclining statue of the Tiber. Do not think me audacious—this thought has often been mine: Could some one authorize me to model an addition to either of these masterpieces, I would append an attribute unthought of by the ancient sculptors who designed them, and that would be some representation of art-treasures, engraved and chiselled stones, which these great rivers have guarded through centuries of vandalism in their hidden beds, washing them daily with cooling floods, and which happily are now and again rendered up to us, a people truly appreciating them, and receiving them not only as mementoes, but as precious tidings—messages from the masters of ancient art, who, alas! unlike their works, will not or cannot come to us again. These I feel to be attributes pertaining to these rivers, which have unwittingly stored so much for us.

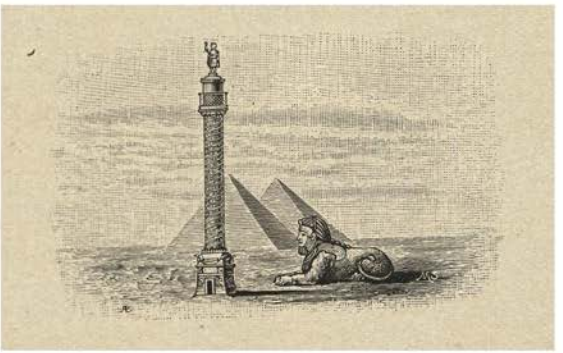
Prof. C. W. King of Cambridge University, England, writing to me at Paris some years ago, concluded with some lines in Latin, the sum of which was that in a literary sense "the denizens of the Hudson and the Rhone are to-day drinking



THE NILE.

together." (The reference is to his books being read in our new country and in the old.)

To which add this thought of mine: Some of the treasures in my collection have been transported from their resting-places in the Nile and the Tiber to exist anew in this land of the Mississippi and the Delaware.



ELEVEN THOUSAND VIRGINS.

When at Cologne viewing the Romanesque and Gothic church of St. Ursula, a commissionnaire of the town, aware of my pursuit, came to me and proposed he should take me to see a collection of antiquities. "Agreed, when I have finished with these bones," was my reply. The legend is that saintly Ursula set out with eleven thousand virgins to join the army of Maximus in Armorica. Taking the wrong route, at Cologne they were set upon by the barbarian Huns and massacred. Here is the mausoleum of these virgins, eleven thousand, all full told, entombed or displayed in every section of this sacred place, beneath, around, above us, in cases, visible through dusty aged glass—some as they perished; some, perhaps more virgin than the rest, are gilded and rest in costlier metallic cases. Turning from the weird scene, I joined the cicerone, who waited the while near by, and as we started out, he said, "You've had enough of this; I'll show you something better now than bones."

These guides do not take a stranger directly to the goal, lest he should too quickly learn the way: they lead and twist you round many corners as they will. This man conducted me by narrow ways, not streets, in a direction I never since could find.

However, we arrived at the museum of an old Bavarian who had relics of the pencil and the chisel of one whose bones lie in the ground of the cemetery of St. John at Nuremberg. My visit was employed in the inspection of etchings, carvings in

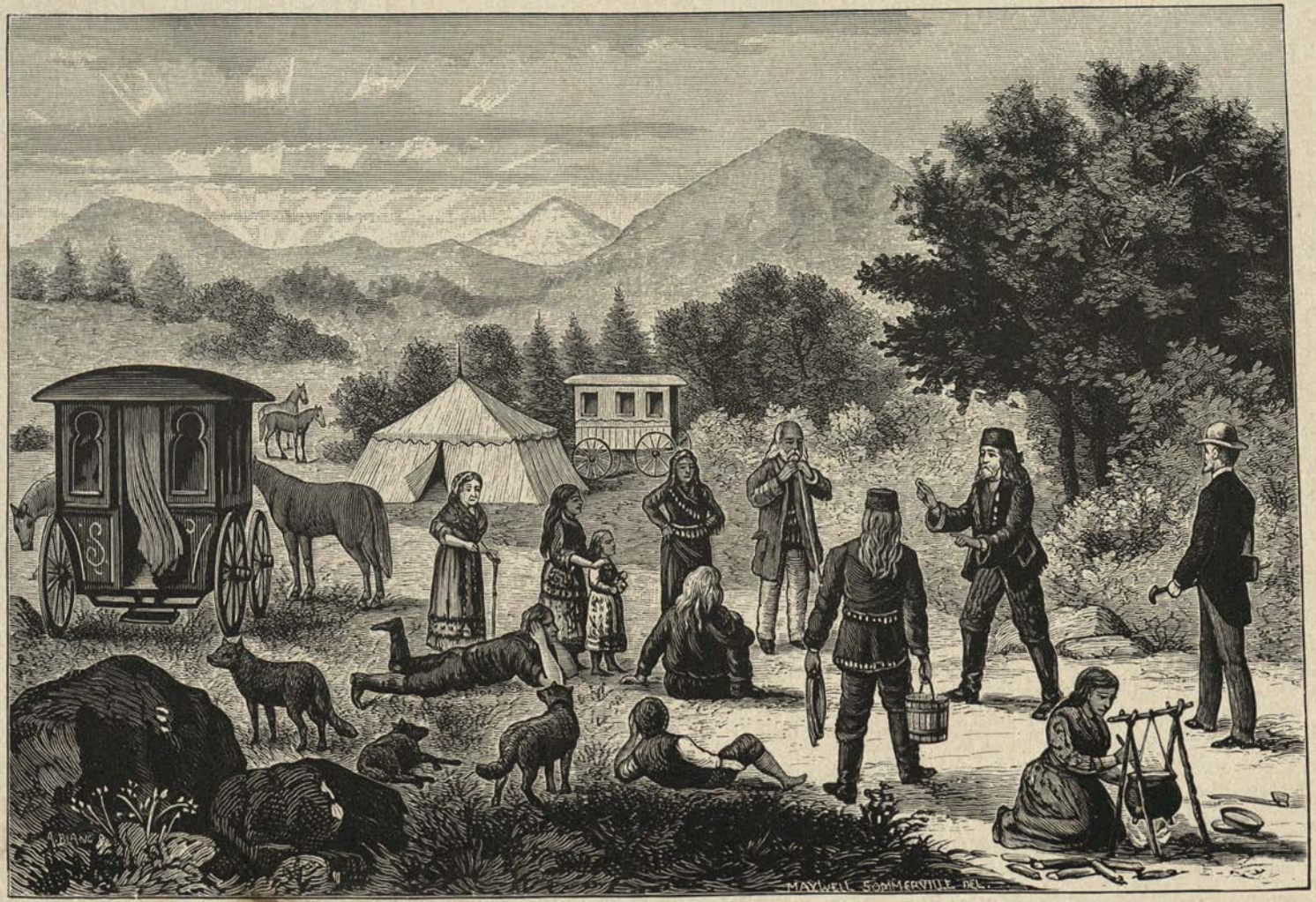
ELEVEN THOUSAND VIRGINS.

wood and bone, and basso-rilievos on stone. The purchase of No. 761, Case T T, the cameo of Raphael by Albrecht Dürer, signed by him AD 1514, completed the hour's pleasure. No, not quite, for now and then this Raphael reminds me of those crooked lanes that brought me to its acquisition. Why rob this legend of its interest by questioning if there was a virgin in this troupe whose name was Undecimilla?

CARLBERG GYPSIES.

In the summer of 1875, when in the north of Sweden, I was strolling one afternoon near the grounds of the royal palace at Carlberg. This group of buildings was originally erected by Karlson, a natural son of Charles IX., early in the seventeenth century, but was brought to its present fine condition by King Oscar, who that afternoon was entertaining some guests.

Tiring of viewing the enjoyment of the royal party in the enclosed section of the palace-garden, a pleasure in which we could not further participate, we strayed through the park to the old round church Solna Kyrka, and thence followed a rapidly-running stream which flows through the forest into the Edsvick, until my attention was drawn to a curling column of smoke rising from a primitively arranged wood fire-place, with five black stones and as many crossed sticks, upon which hung a great black pot: soon we came to the highway, near which, encamped against some moss-covered rocks just on the borders of a village near Ubuksdal, was a party of Chingany, dark men of Zend, Hungarian gypsies: there were fifteen or eighteen in the band. For the moment they were not foraging nor pursuing any of their money-gaining avocations, but, in a picturesque group, listening to a story which was being related to them by their vojvode or count, as the leader of gypsies is now generally known. All gypsies speak tolerably well many of the continental languages; in fact, they are linguists, their leaders speaking well five or six languages.



CAMP OF THE CARLBERG GYPSIES—SWEDEN.

This count was speaking German, so that I was enabled to reserve for my journal some idea of his story, which he was telling as a fable is told, that its moral may serve as a profitable lesson.

It appears that there had been some suspicion cast on the fraternity of having caused the sudden death of several sheep by sowing a dangerous drug in the pasture-field, with a view to after-theft. His story was intended to warn the band lest they should get themselves expelled from the country. The following incidents are remembered of the count's narrative:

Valankoff, a Caucasian, and optician by profession, had distinguished himself by preparing rare specimens of the *Diatomaceæ* and *Desmidiæ* for the microscope, and had thus access to many seats of learning in his country, and principally in the north, at Moscow and St. Petersburg.

One of the professors in Breslau, his adopted city, who had been in close intimacy with him, noticing that he had suddenly become melancholy, determined to speak with him on the subject: "Dear Valankoff, you seem troubled recently; you are not the same man—something must annoy you. Confide in me, my friend; perhaps I may comfort you." Valankoff finally unbosomed himself; and this was

VALANKOFF'S STORY.

"Although by birth a Bagratide of Tiflis in the Caucasus, the city of varied costumes of Asiatic character, I have spent much of my life abroad. At the age of twenty-nine years, having nearly exhausted my resources for obtaining new specimens of the lower forms of life for microscopic subjects, and having the desire of travel, I quitted Tiflis and travelled through France, Italy, and finally Hungary, in search of in-

finitesimal wonders, when, alas! one day, on a lone morass near Bazias on the Danube, while deeply engaged in reaching for material in the turbid water, I was captured and carried off by a band of gypsies, who, strange to say, became so interested in the wonders of my microscope that they spared my life. I used to take turbid drops of water, place them on their thumb-nails, and then, directing their thumbs into the proper focus beneath the lenses, tell them to behold the living world they held. I would call them around me and exhibit vegetable fibres which to the naked eye were void of any special interest, yet when shown to them under the microscope seemed to be animal organizations with motions and life.

"'Thou art the prince of sorcerers,' said one of them, 'and shalt serve us with thy science.' I could not escape, and, finding the romantic situation sufficiently to my taste, I decided to content myself until a more favorable opportunity should set me free. Months passed, and, having pleased them, they compelled me to become more fully one of them, which they accomplished by receiving me by due form and curious ceremony. After two years they gave me as wife the beautiful daughter of their head-man. After years of wandering life I was more tightly fettered, when they unanimously invested me with all the authority of count or leader of the band, and I saw startling adventures with them in many parts of the Continent, until, upon the death of my wife in Finland, I determined to escape, which I accomplished one night in August, 1837. Sailing out of Helsingfors on a trading vessel bound for Dantzig, from thence I proceeded by stages to the village of Mochbern on the Weisthitz, within three miles of Breslau, which city I visited daily, and eventually resided

RATHHAUS, BRESLAU.

there, and by the renewal of my scientific pursuits made many valuable friends among the professors of the university and other scientific bodies, and, having esteemed your friendship above all others, you shall now know why I appear so troubled. For some days past I have noticed a company of gypsies encamped near the banks of the Oder, close to the village where I formerly resided. I have watched them, and fear that they are about to pollute the water in several wells within the city by casting dangerous drugs therein, in revenge for the manner in which they have been treated by the municipality of this city; and my fears are confirmed, for last night, as I was strolling on the Rathhaus Platz near the Pillory, I saw two of them stealthily approach the great bronze drinking-fountain, but, seeing they were observed, they slipped away."

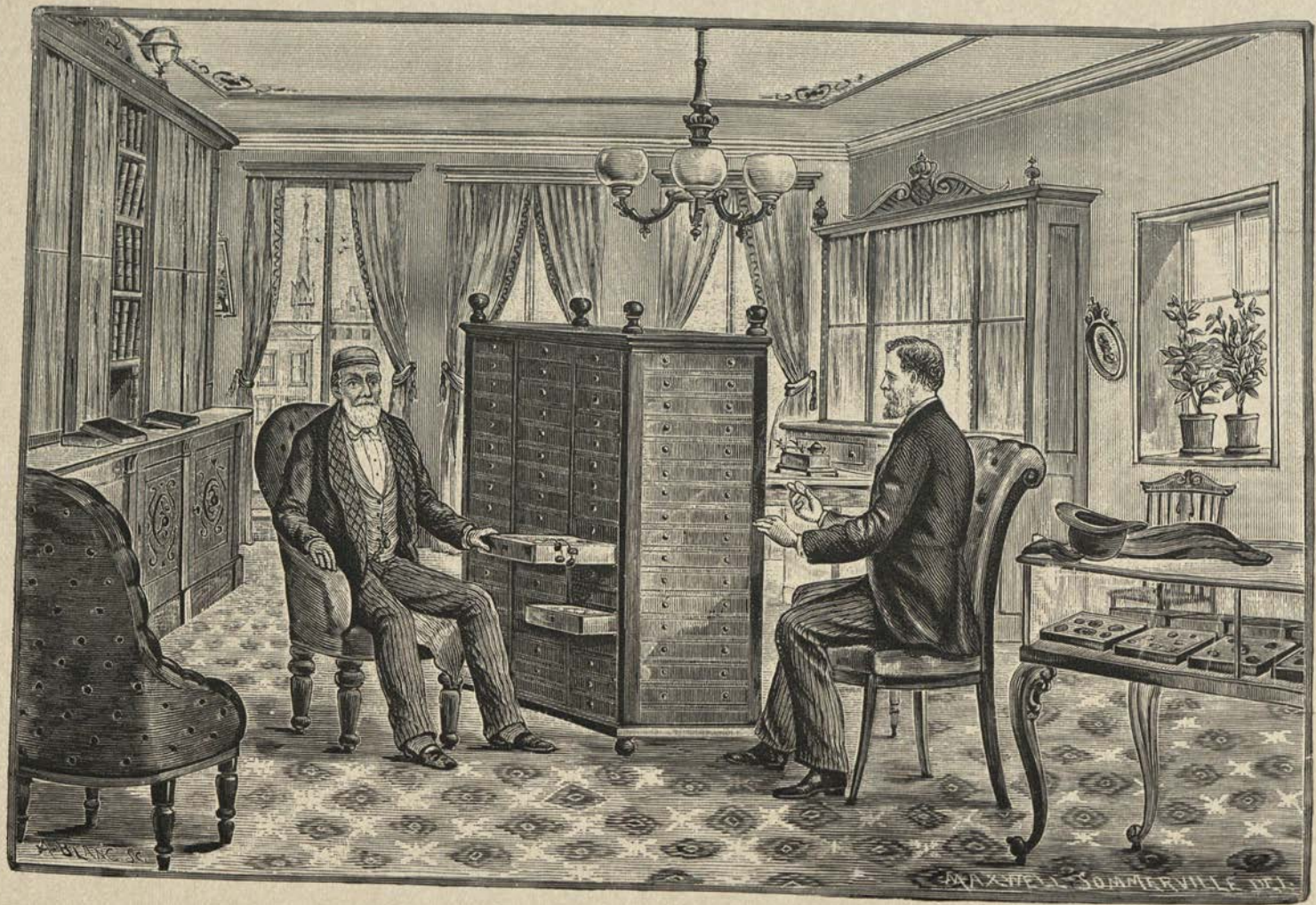
In fine, Valankoff and his professor friend formed a committee of vigilance. Several of the gypsies were caught in different quarters of the city, all having packages of some noxious drug; two-thirds of the band were arrested and imprisoned.

Having finished the story, the count or head-man added some serious counsel to the moral of the narrative, and besought them to maintain a better reputation, so that no such wickedness could be reasonably charged to any of his community. The gypsies then proceeded to their various avocations—the smith to the shoeing of horses, a number of which were waiting his attention; the tinker to mend the villagers' pans; and the foraging party set out to see what they might prey upon.

Two young men were playing on zithers for the comfort of the fortune-teller and sorceress, who sat in her wagon wait-

ing for the credulous: she was aided by her daughter, an olive-complexioned, bright-eyed, gaudily-dressed young woman of eighteen or nineteen years of age, with silver rings in her pierced ears, who was trying to entice some of the visitors to look, through her mother's eyes, into the mirror of fate or fortune. Knowing that these Hungarian gypsies frequently carry on the *affaire* of antiquary, I always visit them, when possible, with the hope of making an acquisition; so I managed to engage the attention of the damsel with pierced ears, and soon found she had quite a number of trinkets which she was willing to trade; but on her hand was an Etruscan ring which interested me, and I tried all in my power to buy it. We finally came to terms with one provision, and that was if her mother the sorceress consented, which happily for me she did. I counted out the price in kroner into her dirty hand, and received the ring, which is now No. 531, Case F F, in my collection.

Having accomplished this, we moved on, admiring the fruits and harvest-fields raised and cultured by the industrious Swedes. With my admiration came a thought of regret that these dark men of Zend would fasten themselves like parasites on the district and its agricultural riches until nothing more was within their reach; they then would recommence their wanderings.



HE WAS LOVED BY HIS KING.

BELGIUM'S CONTRIBUTION.

When diligently seeking specimens, at times the mention of some especially interesting gem has awakened a desire at least to see it; perhaps a drawing even is found; I enter on its pursuit, and finally, it may be in after years, suddenly, unexpectedly, it presents itself. Many such instances can I record or remember.

There was one French gentleman of my acquaintance who, known and honored by his king, lived happily in France in the society of learned men, associates of the Academy of France; I had seen his small cabinet of stones, the inspection and study of which as early as 1830 he had often enjoyed in the society of Longperier and other savants of that time. Change came; the monarchy fell; Raubotin left his native land and found a refuge in the neutral kingdom of Belgium; it was my pleasure to find him there; he was aged, verging on the close of life. I enjoyed the view of these rare stones, and, what was better for my country, the interview at an end, had induced him to part with a number of his collection; they became mine. One I had years before sketched from an old book at Costantino Lanzi's at Rome, little thinking I should ever find the original. It is a beautiful light sard, one and a quarter inches in breadth,[1] representing facetiously two Genii—the Genius Astuzia, symbolic of knavery, and the Genius Ingenuita, symbolic of ingenuousness.

[1] No. 1357, Case OOOO.

The Genius of Ingenuousness stands before his large basket heaping full of oranges; he is startled by an apparition in the form of a bodiless head or mask as tall as he, the beard touching the ground as it advances, of course concealing the Genius of Knavery; the mouth is open, and, instead of a tongue, a human arm and hand protrude and the hand gathers the oranges.

Also a charming antique cameo[1] in the white chalcedony-onyx, representing in the finest and most minute execution "The propitiatory sacrifice preceding the departure of Ajax, Achilles, and Ulysses for the war of Troy;" there are two sacerdotals—one in the act of pouring a libation, the other giving countenance to the ceremony by his presence.

Also[2] one of those rare antique cameos in chalcedony-onyx with a tinge of sapphire, representing the vestal custodians of the Palladium. The Temple of Vesta, created by Numa Pompilius, was situated between the Palatine and the Capitoline hills, not far from the temple of the Penates; there burned an eternal fire which Vesta had brought from Troy. The cameo gives a section of the portico of the temple; the female figures represented are two Vestals seated, each bearing torches symbolic of their attendance on the altar where these virgin priestesses alternately guarded the perpetual fire. The Vestal on the right presses to her breast the Palladium, the sacred image of Minerva. This archaic effigy was taken by Diomedes from Troy[3] when that city was besieged; was carried thence to Lavinium, and afterward to Rome, where in this temple it was guarded by the Vestals, who with the people trusted that so long as they could safely hold it there, Rome

[1] No. 1360, Case OOOO.

[2] No. 282, Case Q.

[3] See Interesting Incidents, Rome, page 395.

282

1360

Actual Size.

was secure. The male figure on the left is Jupiter Pistor; the one on the right is probably Apollo, as he was believed to have been one of the Penates.

Another is one of the most beautiful and interesting of all my treasures;[1] it is a cameo in maculated agate-onyx about one and an eighth inches broad representing "The Fall of Phaethon." A belt occupies the centre field of the gem, touching the horizon; ecliptic in form, for the line of the direction of the greater light-giving orb in its daily circuit indicates a course in that form. How often at sunrise or at evening have I imagined that the great orb was almost within my reach! The under or southern side of this belt is less boldly indicated, giving the effect of roundness and of distance, while the upper northern section is given in higher relief.

Throughout the belt are engraved the signs or characters of the Zodiac; these are exquisitely delineated. Among the signs more easily discerned are Taurus on the right, Aries, Pisces, Capricornus, Scorpio, Libra, Leo, and Gemini. In the upper field of the cameo are the planets, Boreas the north wind, and Jupiter with his eagle; in the lower field is the river Po, the sea, the sisters, the poplars, and Cygnus; forming together the gem-illustration of the following legend:

Phaethon, son of Helios[2] and Clymene, playing one day with Epaso, had a dispute. Epaso reproached Phaethon, saying, "You are not the son of Helios, as you pretend." Phaethon, provoked, went to lament with his mother Clymene, who counselled him to go to his father to inform himself more certainly. Phaethon entered into the palace of the Sun, and found his father seated on his throne brilliant with gold and gems. As soon as Apollo saw him enter and heard him, with benign

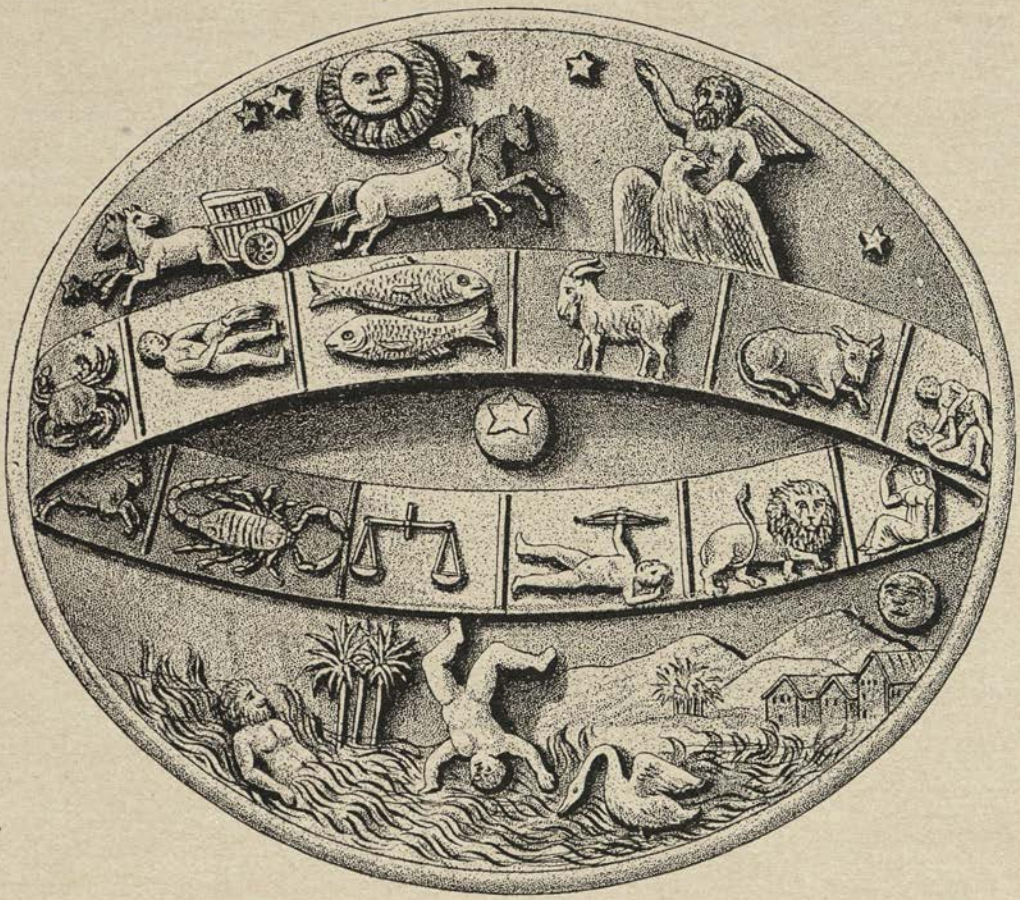
[1] No 1359, Case O O O O.

[2] Apollo.

countenance he swore to accord him whatever might be his request, in evidence of his paternal affection. The presumptuous son asked that he might be permitted to guide his father's chariot for the space of twenty-four hours. Apollo remonstrated with him, but was powerless to dissuade him from his imprudent intention; contrary to his better judgment, he finally consented and consigned his chariot to Phaethon, after having instructed him in all that he should do. Phaethon had but begun his career on the horizon when the horses, becoming disobedient to the hand of their new conductor, who was unable to check them, were soon unmanageable, and Phaethon was thrown from the chariot; he fell into the sea at the mouth of the river Po, and was drowned.

The two sisters and Epaso grieved and wept at his fatal misadventure; their tears were changed into beads of amber; the Heliadæ, his sisters, who had aided him at his departure, were metamorphosed into poplar trees, and his friend into a swan (Cygnus), by which name he is known in the legend.

All these incidents are engraved on the cameo, and are recognizable under a magnifying-glass. (See also antique paste intaglio, No. 1192, Case V V V.)



THE FALL OF PHAETHON.
(*Enlarged.*)

ASTRAGALUS.

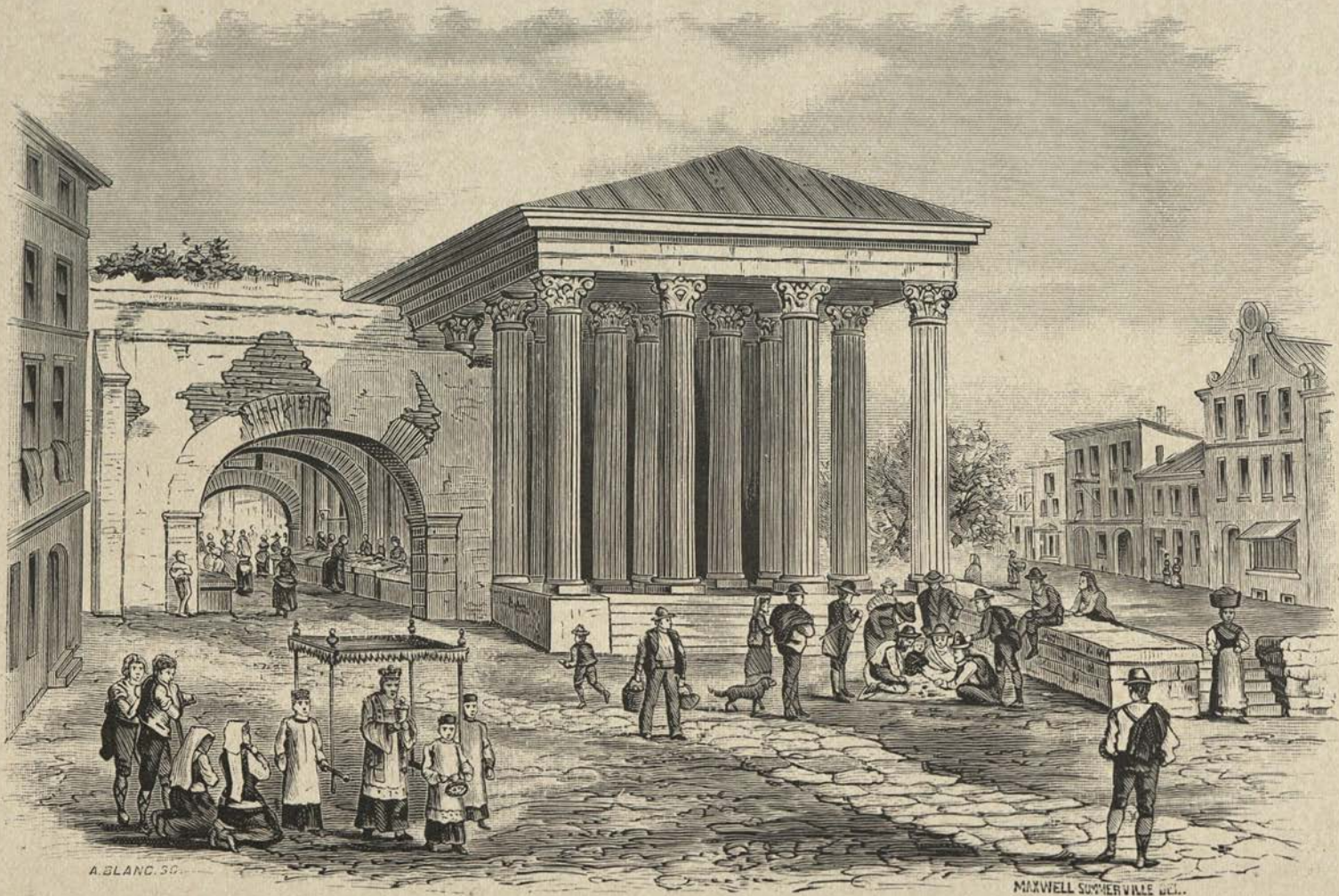
Some years ago I left Rome late in the month of March: even in Venice and other northern Italian cities it was already too warm. We passed the Mont St. Gothard, and in a city mantled with snow I very unexpectedly met with several curious stones. One particularly comes into the category of gems that through the study and research necessary to unravel their history or meaning have led me into pleasant literary fields, where often, when seeking some special subject, I found myself surrounded by other interesting facts, and, engrossed by the recreation, was often surprised, when through, to find that I had gleaned from many sources sterling facts and fancies till then unknown.

I never need ask, What shall I read next? I have but to turn to any of a thousand gems and seek its history or significance with the assurance of being well rewarded. So this snowy day in a mountain-town found me in possession of gem No. 948, Case H H H, a talismanic ring. I did not understand it when I found it: at first it appeared to be a seal

in four Semitic characters, perhaps Hebrew. Many a day I turned these figures into every position, seeking every imaginary form in hope of revealing its secret, till, after seeing some urchins on the ground before a butcher-shop playing a game with several small mutton-bones, I saw also the form of a bone on my seal, and, meeting Dr. Dresser, the learned archæologist, passing from the Roman Forum to the German College on the Capitoline Hill, where I was also going, I showed it to him, and he recognized the astragalus in four positions clearly defined. My pleasure can readily be imagined. I divined the whole fable of this talisman.

The ancient possessor or he who designed it, with experience in the primitive Roman game, had probably so reasoned with himself: "I hazard my money, one denarius after another, on the casting of this four-faced bone, with the risk that this or that face will turn up; yet when I select for my venture the posterior face, lo! the turn-up is the anterior, or *vice versâ*. Now I make this good resolution: I'll have a talismanic stone, with a representation of the astragalus in its four positions, so that when the die is cast I shall have it however it may fall, and my talisman shall keep me from further play." The game of alea or dice has often been considered the same as this, but the dice game was more complicated, four of the six-sided tali or tesseræ being marked with spots, so that the sum of the numbers of spots on two opposite faces always made seven, thus, ⁘ and ·—⁚ and ⁖—.

But in the game used by the astragalizontes, as they were called, who played with the instep-bone, the chances were decided by the different faces as they presented themselves when thrown—the inferior or superior, the anterior or posterior, the only designation of the faces of the astragalus



THE GAME OF ASTRAGALUS—THE PORTICO OF OCTAVIA AND THE PESCARIA.

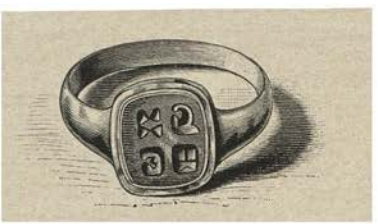
being its distinctive form in its various positions. A horn cup was sometimes used when this primitive game was played in the open air, but generally the two hands were so adjusted together with the palms and fingers arched as to form a cavity in which the astragali were shaken and from which they were thrown.

Would you see how it was done?[1] Turn with me your thoughts to Rome: do you know the Portico of Octavia, erected by Augustus and dedicated to his sister, where a paved way passed over great gray flat stones to the Pescaria, the old marble-tabled fish-market? Even so are the premises to-day: true, the pediment of the colonnade is crumbled, the ornate caps and several fluted columns have gone to rest with the multitude who daily thronged this market. Did you ever close your eyes in this nineteenth century to view more vividly some scene in ancient times? I should like to show you one. Just on these very flat stones between the Portico and the Pescaria appeared daily one Democharès, a showman, trainer of animals, manager of a troupe of gladiators, and who had great numbers and varieties of beasts from all lands, which he kept as condemned criminals in living tombs. His profession gave him already much excitement; still, he wanted recreation; his tents were in Trastevere, and for some hours each day he was glad to change the scene. His course led him over the Tiber by the Ponte Sisto, where he was usually joined by Artos and Aristomenes. The trio sped their way to the Portico of Octavia, and, seating themselves in a corner against the flanking stones of its steps, in picturesque attitudes, as though posed for a tableau, they played astragalus. A diagram with five

[1] Romance by the author to illustrate the game.

portions was drawn on the stones or ground, four for the already mentioned positions, and one in case the astragalus fell on its end; the latter paid double and seldom occurred, whilst the other four paid even chances. The two or three seated there, with Democharès ruling as banker, were not the only players; in fact, they were seldom losers. In this case it was a preconcerted game for fleecing the passing idlers; hence they had selected this nook close upon such a well-trodden thoroughfare, the loungers from the cafés of the Theatre of Marcellus near by, and those from the temples of Jupiter Stator and Juno, those en route for Trastevere; and of the multitude repairing to the market a large proportion were sure to linger a while looking on at the game. To all of them was accorded the privilege of taking a risk with a few of their denarii, and thus almost daily this nimble-fingered trio netted a considerable profit. The losses, divided among so many contributors, left few dissatisfied, and, as is well known, though the hazard was a losing one, it seemed only the more to impel the player to pursue the phantom which naïvely promises better another time.

This talisman is mine. May we all profit by its salutary powers! In youth risk not the value of a single hair on chance; thou mayst want it in old age.



A FAVORITE HAUNT, PARIS, RUE DE SEINE.

FRANCE.

FRANCE has yielded me sparingly of her treasures. The great city markets of the world are not the best sources whence such as we, can add unto our store; it is rather in less-frequented paths, even to this day, that now and then one meets with objects of antique worth hidden and unappreciated. Yet with the occasional dispersion of household effects through change of fortune, age, or death these treasures quit their resting-places to be disposed of beneath the soulless gavel of Hôtel Drouot. Thus through the sale of the art-inheritances of an old family came to me the magnificent antique cameo No. 127, Case H.

As the mass of religious pictures which hang upon the walls, though not always adorn, the countless sacred edifices throughout the Eastern world are expressions of faith in the saints and martyrs there depicted, and are held up for men's reverence, so this cameo is one of those souvenirs of the ancient Romans: it is typical of the recognized religion whose earthly enthronement was upon the Evantine and the Capitoline hills. There are (counting the attendant birds) six figures on the gem; they are before the portico of the temple built by Tarquinius on the Capitoline Hill. Jupiter, king of Heaven, Protector of men—in fact, their heavenly Father—is represented as seated, thunderbolt in hand, symbolic of his power as Tonans to command thunder and lightning and bring them from the heavens at his will. He was also regarded as the protector of both the internal and the foreign diplomacy of the state. Above his head the eagle, an imper-

sonation of himself. All birds were said to fly upon his errands.

On the left of the portico stands Juno, queen of Heaven and patroness of women; she is attended by her favorite peacock. The conjugal relation of Juno to Jupiter is indicated in this cameo—where she stands on the right—by her hand resting on Jupiter's shoulder. While her husband governed more particularly the affairs of men and of state, Juno presided especially over the domestic affairs of the household, in which naturally women were occupied.

On the right of Jupiter stands his daughter Minerva, the third of the Capitoline divinities, attended by her symbolic bird, the owl, her messenger by night, who with visage almost human looks wisely on the world. Minerva is represented with helmet and shield, because she protected the military forces and was believed to send victory to those who sought her aright, and appointed fête-days for aged laborers and children. Not least among the blessings of her earthly mission were the hours of rest and diversion enjoyed by weary women and by children freed on those occasions from all scholastic penalties.

The partly-obliterated Greek inscription in raised letters announces them to be the sweet-loved principal gods. The ornamented cornice about the contour is characteristic of the gem-engraving of the age. The cameo is Græco-Roman.

In the system of mythology there was a perfect conception of the primitive and fundamental principles of legislation and government: the power was vested in a combined council of ruling divinities; all men looked to them, and in their super-

PRIEST SHOWING THE POWER OF THE DEESS CANOBUS.

stition were controlled by them; emperors, senators, all statesmen, leaders of the legions, all men-at-arms, consulted their oracles and went to these gods in stone and bronze beseeching their protection and their blessing ere they went to conflict. Maidens and women fell before their throne seeking their guidance and support. It may therefore be reasonably supposed that engraved gems of these proportions were more than souvenirs: they were loved images of the gods in whom these people trusted, and on which they looked when unable to present themselves before the great temple.

From a like source is No. 181, Case L, the cameo Canobus. Among the Egyptians, Canobus or Canopus was worshipped as the deity giving and controlling humidity; her blessings were bestowed by day through inundations of the great river, and by night from silent star-lit skies she gave copious showers of dew. It was not strange that men revered an element so potent and so accommodating. By day they tilled their fields, rearing the tender plants that sprung from latent seeds in furrows deep. Each day's work o'er, on bended knees their evening prayers were raised to their Canobus; they fell to rest and sleep, and, waking with the rising day, they found each morn their answered prayers had given to all nature refreshing dew, ripening and mellowing their lentils so quickly that thrice within each season they had plenteous crops to feed both man and beast and store away for times of need.

Their priests, as they are wont to do, instructed the people to confide much of this praying to their care and to exalt the power of Canobus, made images in terra-cotta like to the figure on my cameo, filled them with water, and, stopping hidden

apertures with wax, would call the people on Canobus's festal day to see her miraculous power: a quickly-burning fire of wood was kindled; then the large effigy of Canobus was set upon the flames; the wax invisibly melting, the freed water coursing through the fire extinguished it, proving to the people how great indeed was their Canobus.

In the exquisite cameo No. 1358, Case O O O O, Ariadne and Bacchus, Ariadne is seated on the rocks of Dia, where Bacchus found her; at her feet is her panther. The male figure is Bacchus, bearing in his hand a thyrsus, his javelin with point in the form of a pine cone, his head wreathed with ivy and grape-leaves; his hand lovingly placed on sad Ariadne's shoulder, he is stimulated in his amour, which is also indicated by the presence of Cupid. The animal's skin and head which drapes his right arm is of the lascivious ram.

Ariadne, here represented with a panther, emblematic of the principal and most important incident in her life, her love for Theseus, was the daughter of Minos, king of Crete, and fell in love with Theseus when he went as one of the seven youths whom the Athenians were obliged to send every year, with seven maidens, to Crete to be devoured by the Minotaur. Ariadne provided Theseus with a sword, with which he slew the Minotaur, and with a thread, which enabled him to find his way out of the labyrinth; and they fled to the island of Naxos (Dia), where Theseus, warned by a god in a dream, deserted her. Happily, Bacchus arrived opportunely from India: finding Ariadne in a state of grief and consternation, which even added to her charming beauty, he quenched her tears, consoled her, and made her his wife.

THE BRIC-À-BRAC SHOP NEAR HILDA'S TOWER.

HILDA'S TOWER.

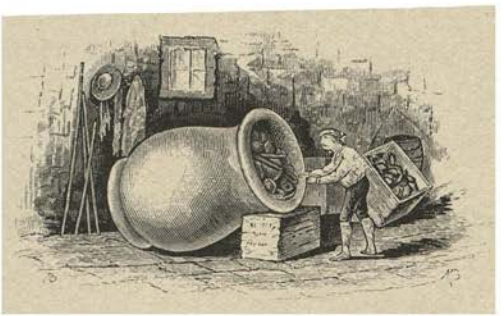
On a December afternoon in Rome, some years ago, the old church on a little piazza at the end of the Via Portoghesi, where stone angels are ever blowing their long trumpets, was the subject of a water-color drawing I had been painting; the lamp still burned in the glass-sheltered turret of "Hilda's Tower." Already through the gray of declining day its rays of light penetrated an apartment whose entire front is open on the ground floor of a poor shop, where, in portions of old Morgiana jars, were exposed for sale cast-off fragments of ornamental objects in bronze, glass, iron, and other metals in every conceivable variety and form. I had passed this brocanteur's mine for years without even thinking of looking in; but now I seemed impelled to enter, and, searching among the débris, was unexpectedly rewarded, for deep in one of the cauldrons, that would have boiled had filth and rust been

fire, I found a mass so encrusted with dirt and the tartar of ages that it was difficult to decide for a moment whether it was some object carved in bone or really a stone such as I was seeking; but, seeing that it was engraved in relief, and finding the price moderate, I carried it away, and thus became possessed of a treasure, for after having it scoured it proved to be an exquisitely beautiful cameo of Jupiter Serapis. It has since been admired by many connoisseurs: you have only to turn to No. 265, Case P, in my collection, and also enjoy its beauty.

I may add that the late M. L. Hirsch, the well-known Paris expert in all engraved work, was especially impressed with the beauty of this cameo.

This is another instance and proof of the fact that many interesting and beautiful specimens of antique gem-engraving have been misplaced, lost, or overlooked, and we may still hope to add to our possessions, not only from such uncomely sources as the old Morgiana jar, but also from the ruins of many forgotten cities which shall yet yield us their valuable quotas.

The museums of America may well make ready places to receive and store the treasures that assuredly will come from the dust of bygone centuries.



ABRAXAS IN CONTRAST WITH CHRISTIANITY.

How touchingly simple were the representations of Christ as they were given to the early believers during the first three centuries after his manifestation and sojourn on earth! Men's hearts were turned to him through gem-pictures of the manger-cradled child Redeemer and of the sovereign Mediator on the cross—revered as the Son of God in his condescension, as the Son of man in his sufferings. Yet in those very times the large sect of the Abraxas, to whom he also was revealed, carried to their hearts in blind belief talismans bearing the image of their god, *IAW*—a pantheus with human trunk, eagle's head, and members symbolic of the four elements; the serpent also and the threatening scourge, as in the amulet No. 573, Case H H. In one is illustrated the simplicity of truth and divinity, in contrast with the absurd complexity of error and superstition.

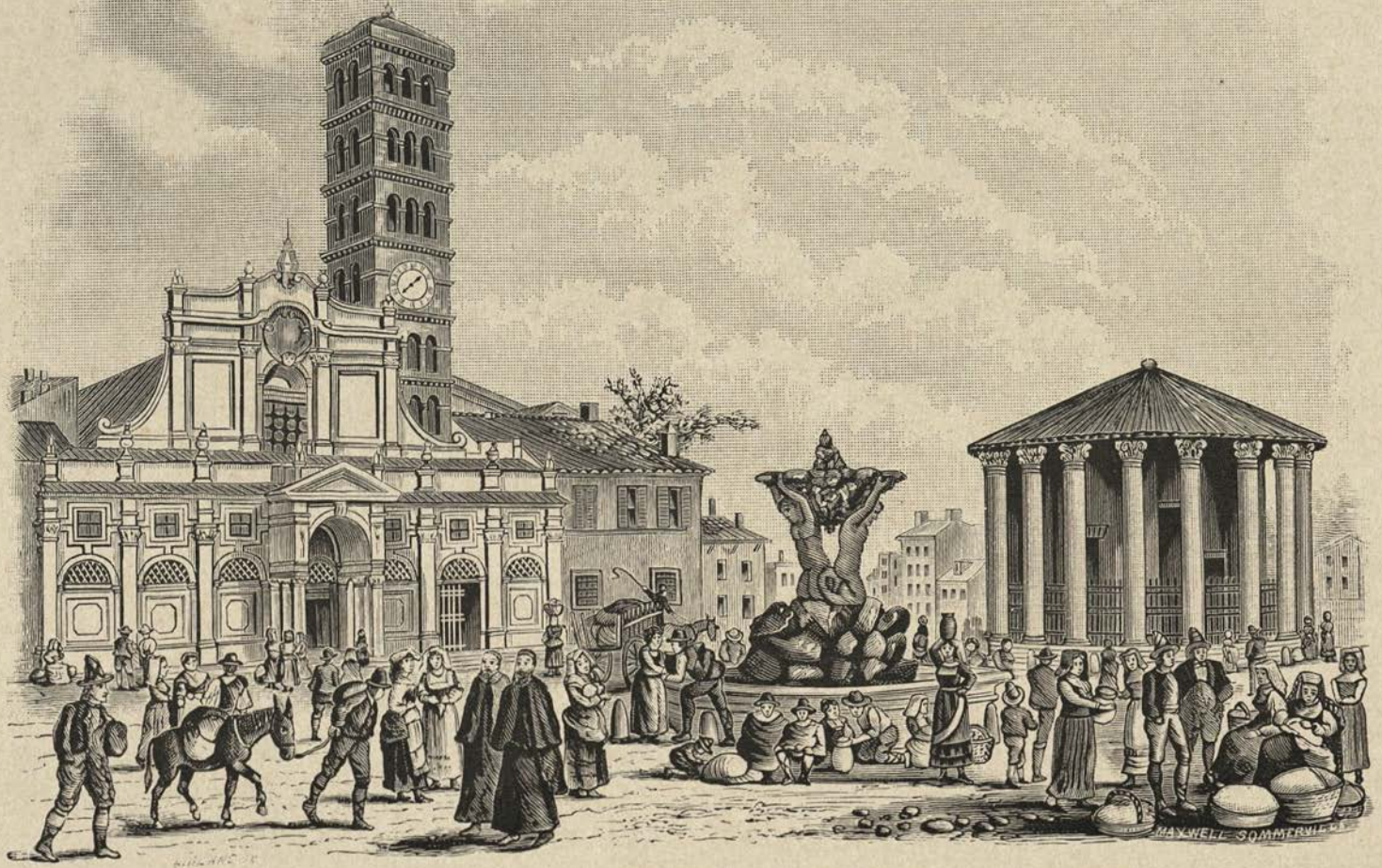
CAMPAGNA AND OIL-DEALER.

We bless the various climes that send us luscious fruits with aromatic gums and generous wines; so turn we now to tillers of the ground, who reap in many a field the ancient harvests sown by artisans who decked themselves and all mankind with graven stones. And these for years I found awaiting me with one who dealt in country produce and olive oils in an Italian city by the sea.

Through years of trading with the *villani*[1] he had amassed these treasures in stone and antique paste. For potent gold he passed to my possession the fair gems which these good people were ever finding as they ploughed the ground, little dreaming they were unearthing this harvest for the Western World.

My old friend, after our acquaintance had ripened with years, became very liberal with me: if these peasants came in when I was there he would kindly say, "Signor, look to

[1] Peasants.



PEASANTRY ON SUNDAY—TEMPLE OF VESTA, AND SAINT MARIA IN COSMEDIN.

PEASANTRY AT THE ROMAN FORUM ON SUNDAY.

them; see if anything is there for you;" and, having once learned this medium of acquisition—never satisfied, "always to be blest"—I sought these villani on their way to market, within the city-gates near the Roman Forum and the Temple of Vesta, at the Campo de' Fiori, and by the fish-market, where often on a Wednesday, and always on Sunday, they congregated; then beyond the walls at the hostelries just outside of Rome. They always had something antique stored away in pocket or in sack; it was no offence to stop them and ask what antiquities had last been found. Not yet content, I then strayed into the Campagna and sought them in their homes: the occupants of these poor tenements have contributed gems of historical value that now stand peerless in many a museum. I walked the country over, ever increasing my circuit, extending my investigations, finding the people always ready to respond and show me what they had gathered.

One family related how they had found certain objects below the surface of a field which they were ridding of its deeply-grounded roots and aged trunks of olive trees, whose myriad circling lines of demarcation declared the cycles they had grown and clung to earth. In extracting the nethermost roots of one tree that had stood there seven hundred years (De Candolle records one exceeding twenty-three feet in girth, the age being supposed to amount to seven centuries), they came upon some slabs or terra-cotta tiles laid carefully together, forming a subterranean trough or chest; the upper tiles were carefully removed, exposing within the vault, among bones and ashes, several vessels in earthenware on which were drawn, in black, rude mythological figures; a vase and mirror in bronze; bowls in glass now iridescent; and several rings

of bronze and iron with gems of paste and sard imbedded in their rust and patina.[1]

I held in my hand one broken brick, which at its fracture disclosed an imprisoned piece of bronze: by breaking with care the hard terra-cotta I removed therefrom a common ring with graven intaglio. It was probably lost from the hand of the ancient moulder as he formed the mass, and thus unobserved it went into the kiln to be locked away by fire until the day I brought it again to light. Thus I turned each furrow, hunted in every crevice, looked beneath each clod, finding more pleasure than had it been a search for gold. And once it was my good fortune to pass a field, I had often crossed before, north of the Appian Way, when an excavation was just commenced: I lingered there that day, and on the morrow followed the work until the laborers exposed to view a chiselled marble tomb, with protecting canopy intact, supported by six small marble columns fluted and twisted in their form.

The subjects of some of the fruits of these expeditions give the following incidents and legends:

No. 858, Case B B B, an intaglio in sard, Œdipus and the Sphinx. Œdipus was the son of Laius of Thebes. An oracle had informed Laius that should he have a son, his fate would be to perish by the hands of that son. Therefore, when Œdipus was born his father pierced and tied his feet together, and left him exposed on Mount Cithæron; the shepherd who found and released him named him Œdipus, on account of his swollen feet. When Œdipus attained young manhood, his attention was drawn to the Sphinx which came to his

[1] See the remarks of M. Edmond Le Blant before the Academy of Inscriptions, Paris, on my pursuit of these excavations.

DRAWING OUT THE ANCIENT OLIVE TREE, NEAR ROME.

country. The Sphinx, which had a woman's head and the body of a lioness, sat daily on a rock and gave riddles to the passers-by, and when they failed to guess correctly she fell upon them and slew them. The Thebans had proclaimed that whoever should deliver the country of this scourge should be made king. When Œdipus approached the Sphinx she gave this riddle: "A being which at times has four feet, two feet, and three feet, and only one voice; when it has most feet it is weakest." Œdipus solved the riddle, saying, "It was man: in infancy upon all fours, in manhood erect upon two feet, and in old age supports his tottering two with a staff for the third." The Sphinx, enraged at the solution of the riddle, cast herself from the rock upon Œdipus, but he slew the Sphinx and obtained the kingdom of Thebes.

No. 864, Case B B B, an intaglio in onyx, represents Artemisia, wife of Mausolus, king of Caria, Asia Minor, with the cinders of her husband in a vase of gold. Artemisia's love for her husband was fervent, and her grief at his death was intense; she caused a tomb to be erected for his ashes in the city of Halicarnassus, and called it Mausoleo, and from this fact is derived our word mausoleum.

No. 1166, Case U U U, an antique paste intaglio, Polynices, son of Œdipus and Jocasta. After his father's banishment from Thebes, he assumed the government with his brother Eteocles: they could not live happily sharing the power, and, rather than so continue, they agreed on one point, and that was to meet in mortal combat, the victor to reign alone: alas! they both fell fatally wounded.

No. 1190, Case V V V, an antique paste intaglio, representing Othryades, a Spartan, who was sent with two hundred and ninety-nine others to combat with a like number of the Argives.

The struggle was for the possession of the throne and country of Thyrea; his companions all perished. Othryades was also left for dead upon the ground; by lying close to earth until the enemy had left the field he alone escaped of all his host.

No. 1229, Case X X X, an antique paste intaglio, Ulysses and Menelaus. Their mission to Troy was to influence the Trojans to release Helen and restore her treasures.

No. 1236, Case X X X, an antique paste intaglio, representing Orestes and his sister Electra. Electra had saved his life when his father Agamemnon was massacred by Ægisthus and Clytæmnestra.

No. 1239, Case Y Y Y, an antique paste intaglio, representing Victory: the wings of Victory are clipped; the sentiment was, "Having Victory, let us thus keep her ever with us."

ROME.

WHEN the she-wolf ceased to nourish and shelter Romulus and Remus, she was not asked to the great ceremony which followed quickly on that traditional guardianship. Nor has history given us the names of the aborigines who christened the embryo mistress of the world, Rome.

Rome, within thy classic walls, amidst thy ruins, in thy rich remains, and with thy people, have I learned of gem-engraving many winters, and bright spots in my glyptic cabinet are set with precious gems whose subjects yield incidents unparalleled in interest. From antiquaries, priests, scholars, merchants, and peasantry I have gathered my fund of romance. The following are a few of the paragraphs describing some of my harvest gleaned in that city:

No. 848, Case A A A, an intaglio on onyx, Æneas escaping from burning Troy, carrying his father Anchises on his shoulders, followed by the youth Ascanius his son.

No. 870, Case C C C, an intaglio on sardonyx. This archaic intaglio, with No. 933, Case G G G, is one of the most curious and interesting not only of my collection, but of all intaglios ever found. It gives us the tradition of the naming of the days of the week and portrays the gods of the seven days, to be understood as follows—more easily explained in French for evident reasons. Observing the impression,

The first day at the left is ♄, Saturnus, *Samedi*—Saturday.

The second and next figure is ☉, Helios or Solis, *Dimanche*—Sunday.

The third and next figure is L, Luna, *Lundi*—Monday.

The fourth and next figure is M, Mars, *Mardi*—Tuesday.

The fifth and next figure is M, Mercurius, *Mercredi*—Wednesday.

The sixth and next figure is I, Jove or Jupiter, *Jeudi*—Thursday.

The seventh and next figure is V, Venus, *Vendredi*—Friday.

Where this tradition has been found in bronze or iron or gold it is often accompanied by an eighth figure, Τυχη, Tuke (or Bonus Eventus), the day of good fortune. (See also No. 933, Case G G G.)

I desire here to record kind attentions always received from Baron de Witte and Monsieur Victor Duruy, Minister of Public Instruction under the Empire, both members of l'Institut de France, and the great surprise and pleasure evinced by them on viewing this stone in my possession. They have both published brochures on the subject, and declare these two gems to be unique. I have ceded to M. Duruy impressions from them, and he has described them in his *History of Roman Antiquities.* (See his letter page 449.)

No. 894, Case D D D, an intaglio on amethyst, the Centaur Nessus carrying off Deianira, wife of Hercules, across the river Evenus: he was shot with an arrow poisoned with the bile of the Lernean Hydra. The Cupids are accessories, being symbolical of the Centaur's love.

No. 900, Case E E E, an intaglio ring on sard, Hieronymus, after his first conquest of Thebes, arriving with an animal for sacrifice in honor of his success, as evinced by the trophies which are displayed. The altar is seen on the left, decorated with a garland.

No. 912, Case E E E, an intaglio ring on sard, Hercules

fighting the Lernean Hydra, the second of the twelve labors of Hercules. This monster ravaged the country of Lernæ near Argos, and dwelt in a swamp near the well of Amymone: it was formidable on account of its nine heads, the middle one of which was immortal. Hercules cut off its heads with a club or a sickle, but in the place of each head he cut off two new ones grew forth each time, and a gigantic crab came to the assistance of the Hydra and wounded Hercules; however, with the assistance of his faithful servant Iolaus, he burned away the heads of the Hydra, and buried the ninth or immortal one under a huge rock. Having thus conquered the monster, he poisoned his arrows with its bile, whence the wounds inflicted by them became incurable.

No. 947, Case H H H, an intaglio on sard set in a ring, Diomedes stepping over the ramparts of Troy in the act of carrying off the effigy of Minerva. (See also No. 922, Case F F F.)

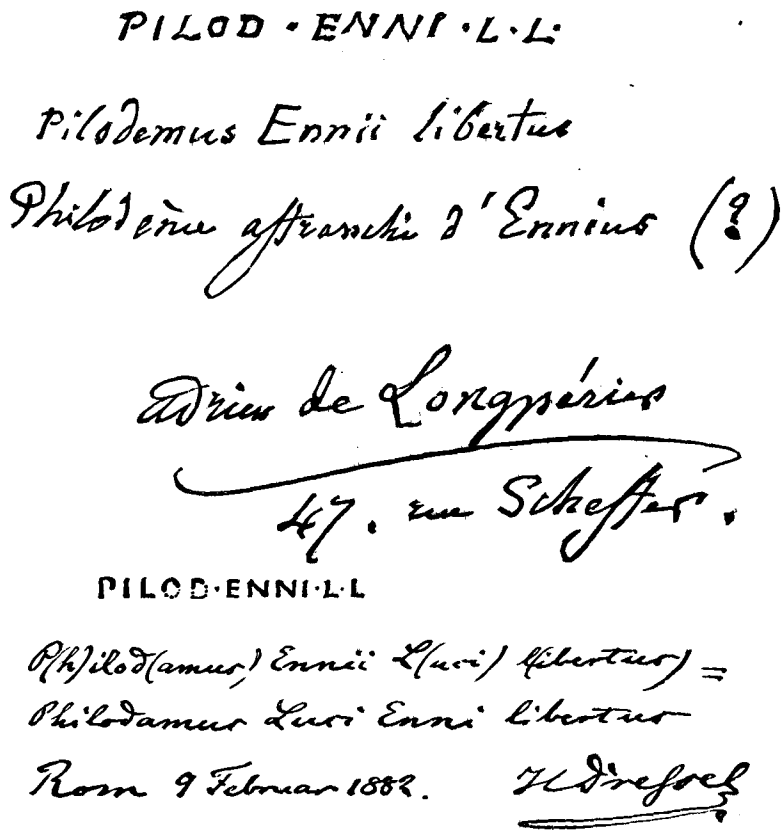
When Diomedes arrived in the arx of Troy by a subterraneous passage, he, with Odysseus, slew the guards and carried away the Palladium (the effigy of Minerva), as it was believed that Ilium (Troy) could not be taken so long as the Palladium was within its walls.

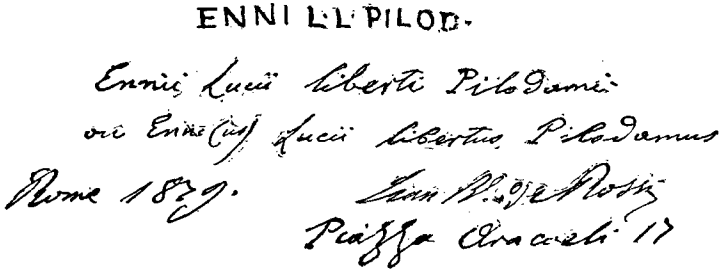
When during the night the two heroes were returning to camp with their precious booty, Diomedes saw by his shadow that Odysseus, who was walking behind him, was drawing his sword to kill him and thus secure to himself alone the honor of having taken the Palladium. Diomedes turned round, seized the sword of Odysseus, tied his hands, and thus drove him along before him into camp. This intaglio is also carefully engraved, giving the difficult full-front face very finely.

No. 915, Case F F F, an intaglio ring on onyx, the seal of

a liberated slave, B. C. 200. Philogenis was the slave of Lucius Ennius; when enfranchised by his master he was not only permitted to possess a seal, but from the inscription thereon, PILOD. ENNI. L. L., we learn that he also combined part of his master's name with his own, and this, his seal, reads, "Ennius Philogenis liberated by his master, Lucius Ennius." It was written Pilogene in the archaic form.

As this seal has been studied by three of the most learned glyptic authorities of France, Germany, and Italy, I have thought it interesting to produce fac-similes of their autograph interpretations:





Monsieur Adrien Longperier, of the Académie des Inscriptions de l'Institut de France at Paris, is deceased.

Herr Doctor H. Dresser was of the Archæological Institute of Germany at Rome—is now recalled to the Museum at Berlin.

Il Commendatori Giovanni Battista de Rossi is well known by his archæological researches in the antiquities of the Christians at Rome.

No. 203, Case M, a cameo on paragon. This interesting cameo, having ten figures, counting the birds, etc., has baffled many connoisseurs in their efforts to interpret its legend. The subject is mythological, and the following explanation (my own) is offered:

The conception of this curious composition represents a group of mythological characters associated with the amours and pleasures to which Jupiter abandoned himself after the prolonged labor of having combated and conquered the Giants.

Jupiter and Juno hold festival; Jupiter, king of Heaven, sits complacently in Paradise enthroned by clouds; beside him the peacock, Juno's vain companion and symbol, spreads wide a canopy with his luxurious plumage. "This is a day," says the peacock, "to see and to be seen." On the left floats in air Ganymedes borne by his winged friend.

Ubiquitous Jove, with his second eagle self already on earth, chases the fair Antiope, who by her giant strides evinces that she would fain elude his grasp; Danaë, on the left, also hastens her pace, having opportunely espied the fruit and flowers beyond, being enriched by the golden rain, by which transformation Jupiter had already ensnared her. On the right virgin Diana, dreading the sight of men, fresh from the Aventine, accoutred for the chase, advances in a grove of trees, followed by Fauna Fatua, her second self; they approach Iris, who, looking to the skies, wafts to the symbol of her mistress, the queenly Juno, salutations announcing the strife she has enkindled here on earth. The large eagle below is to indicate the presence of Jupiter.

LUCIUS.

On returning from the expedition in Morocco, I determined to seek some interpretation of the subject of my principal acquisition, the intaglio ring No. 923, Case F F F, and as an instance of the interesting resources afforded by the study of gems will give its subject description here. Connoisseurs had frequently, on examining this stone, suggested that it was King Midas. I never was satisfied with this as its subject, on ac-

count of the hoofs on the ass, whereas Midas had human feet and hands. I therefore sought my gem in antique books, when, finally meeting with Apuleius's romance, in Latin with French notes, of the metamorphosis of Lucius, was assured that my gem was Lucius the Golden Ass and the two brothers, servants of Thyasus of Corinth. A scene in the history of Lucius is represented on this intaglio. The following, in my own language, is a concise narrative of the incidents pertaining to this subject, from recollections of its perusal *in extenso* some years ago in the Bibliothèque Nationale at Paris, including only his adventures during the time he was metamorphosed into the ass:

Lucius was born at Hymet on the isthmus of Corinth, and early sought a finished education in travel: he mentioned once walking for companionship with a man who had just left Socrates in a miserable plight, and described the philosopher as pale, thin, but defiant, clothed only in a poor mantle all tattered, having been robbed. Socrates had also left home and friends, and was mourned by his family as dead. We will pass unnoticed Lucius's many adventures and metamorphoses, until we find him a guest in the château of Milon at Nipote, in the company of Fotis, of whom he was then enamoured. One night Fotis, fastening the door, said, "Dear Lucius, I live in a house of nameless secrets, and I shall tell thee about my mistress Pamphile, but I conjure thee to guard in eternal silence the secrets I am about to reveal. My mistress Pamphile loves passionately young Beotien, and that she may fly to him she has prepared oils and powders and pomades; at dusk this evening, by the application of these unguents, she will be transformed into a bird and will fly."

At evening Fotis led Lucius, according to promise, to an

apartment adjoining that of Pamphile, and after the laying on of the marvellous pomades, at first Pamphile's tender body was coated with down: she was evidently changing; soon feathers richly decked the now fledged bird, whose arms became wings, and after a few moments' trial of her force Pamphile rose in air, flew from her chamber, and sped her way to her loved young Beotien.

Lucius in grand astonishment could not for a moment realize what he had seen, yet as suddenly he was seized with a desire also to be so transformed, that he might extend his travels into the realms of space. Lucius seized the hands of Fotis, saying, "I supplicate thee; accord me for an instant a striking and precious proof of thy love: give me of that pomade, that I may become one of thy most faithful slaves, and, Cupid-winged, I may fly beside my Venus."

Lucius loved Fotis; he desired to be metamorphosed into a bird as powerful as the eagle, that he might become the *fidelle* messenger of Jupiter and fly throughout the grand expanse of the heavens, and thus be free to seek his Fotis: he would then bind himself in the long tresses of his Fotis, those bands of silken hair which would enchain his existence. Upon reflection he said, "Tell me, what would I have to do to become again myself, again Lucius?"

"Be tranquil," replied Fotis; "my mistress has shown me all her receipts for metamorphoses and for return to human form." Saying these words, she penetrated into the interior apartments, and, taking from a coffer a box, she handed it to Lucius: he covered it with kisses and raised his sincere prayers to Heaven that he might find this truly happy favor to be able to soar in the air. He quickly disembarrassed himself of his clothing and eagerly plunged his hand into the box,

took as much of the pomade as he could, and fell to rubbing all his body and swinging alternately his arms, seeking to imitate the motions of a bird. No down appeared, neither did feathers form, but the hair on his body stiffened and his skin became as leather, horribly hard; at the place of feet and hands hoofs were formed; there came behind a long tail; his visage changed; his mouth and nostrils enlarged, his lips hanging, his ears crossed and stood out in a manner extraordinary, and he had no arms with which to hold Fotis. He was soon without hope: he had not become a bird; he was changed into an ass. As for Fotis, he could only regard her with side-glances from eyes moist with tears, and with his lower lip address a mute prayer silently asking her aid. When Fotis saw him in this condition her face was struck with a look of despair. "Unfortunate!" cried she; "I am lost! In my trouble and in my hurry I did not take care to observe the boxes, and their similarity deceived me. But, dear Lucius, happily the remedy for this transformation is so simple: when only thou hast chewed some roses thou wilt quit this figure of an ass, and my dear Lucius will be restored anew to me. Oh, why did I not last evening, as is my habit, prepare some garlands? Thou wouldst then not have had to pass even this night in this uncomely form. But with the break of day to-morrow I will hasten and return to save thee." Lucius, though changed into a handsome and good ass, still retained human reason: after serious reflection he thought he might be revenged by using his hoofs, but after second thought he prudently abandoned this determination, and, obeying the triste necessity of this adventure, he went to the stable and took his place beside his own honest horse and another ass. Lucius expected to be well and kindly received, but his horse and

the other ass, after looking at him with jealous regard, conferred with one another and fell upon him, kicking him furiously and driving him away from the barley which he had placed there with his own hands the evening before for these monsters of ingratitude. Lucius then discovered in a niche on the pillar which supported the roof of the stable a figure of a Deess plentifully decorated with garlands of fresh roses. He approached them, remembering their virtue, but the attendant beat him off with a stick: an instant after, brigands having robbed the house of all its valuables, came and led out Lucius and the other animals and loaded the booty on their backs, and by force of blows caused them to take the grand route until they entered a solitary gorge. So he marched the night, thinking how he might be relieved from so much misery.

Not to leave our Lucius for ever in your recollections so heavily burdened, we will follow him through his trials and adventures.

His own ass soon feigned fatigue, and, staggering near a ditch, fell down apparently exhausted and dying. The brigands attacked him with blows with their batons; this only caused him to raise his ears; so they left him to die and transferred his burden to the backs of Lucius and the horse. Twenty-four hours later they arrived at the hidden grotto of the robbers; by evening two other parties of the same honorable confederation arrived: a repast, music, and narrative made merry the hours of repose. A fair maiden, Carite, whom they had abducted on the eve of her marriage with Leonardo, was given to the custody of a faithful old woman, who by her maternal presence and care, gave to this robbers' den an atmosphere of home. (Can there be a happy *ménage* without

a woman?) To calm the sufferings of the maiden and to assuage her grief the old woman tried to interest her by the recital of a thrilling romance of a king and queen of a certain great city who had three daughters, all very beautiful: though the elder two possessed indisputable charms, the beauty of the younger one was so marvellous that human eloquence failed to find terms adequately to express the admiration which was felt by all who saw her. The interest of her story lay in the fact that the younger daughter was first married, and that mysteriously, her noble lord placing her in a magnificent palace within beautiful gardens, loading her with every luxury, but wishing her not to know his face nor to see her sisters.

The sisters did eventually find her out, and by degrees drew her into society, the wicked world, and sin, until her palace halls and flowered groves and gardens, with her husband's tender love, all were lost.

This is a fable, and, believing it may prove interesting, I have made the following very condensed translation of the moral: The certain city was the whole world; the king represents God; the queen, Matter; the daughters, Flesh, Liberty, and the Soul.

The youngest and most beautiful was named Psyche, which with Greeks signified the soul. She was more beautiful than the other sisters, because the Soul is superior to Liberty, and more noble than the Flesh. Psyche turned the hearts of men from near and far; the altars of Venus were neglected, her statues were no longer decorated with flowers.

Venus could not brook this state of affairs; she was envious of Psyche, and planned revenge. The younger sister's mysterious bridegroom, was Cupido, sent by Venus to break

the charm of Psyche by enchaining her with love. Cupido did not make known his identity to his bride, but taught her to estrange herself from her sisters, whose desires to visit her were only prompted by envy; but Psyche disregarded Cupido's counsel, and, vain of the splendors of her palatial possessions, she received them, and soon, animated by their dangerous counsels, she wandered from virtue's refuge; the lamp of purity, no longer trimmed, burned with flickering flame that kindled a dangerous fire within her being, which stealthily consumed her innocence and peace. Yet when the flames, ever augmenting, threatened all to wreck, still, impelled by her envious sisters, she sought with increasing ardor those pleasures which eventually left only embers where all had been purity and brightness and lovely womanhood. Nothing was spared to Psyche: her riches, her gardens and hunting-grounds, her palace, were stripped from her by her offended bridegroom, who left her exposed to myriad evils and the prey of a thousand dangers: thus Venus was avenged.

An amusing feature in the story is that Lucius, though metamorphosed into his asinine form, preserved his human intellect, and throughout the night listened to the story, as he says, from beginning to end, regretting he had no tablets to record such a beautiful fable *verbatim et literatim.*

The next day the brigands drove Lucius to another cave to load him again with booty; knowing that he staggered already, they spoke together of killing him. Leaving him outside the cave with the old woman and Carite, they entered to seek in the recesses of the cavern another charge of treasures. Lucius had listened, and, ruminating, he said to himself, "What dost thou here, Lucius? for what dost thou at-

tend? Seest thou not that shouldst thou fall from any of these precipices, thy tender body would be broken on the sharp rocks and thy members dispersed? Arm thyself with good resolution, profit by this opportunity, relieve thyself of this old attendant. Dost thou fear her, half alive? Give her a kick, if only with thy limping foot, and be free; remember thy Fotis and be free."

In another moment he started off, followed by the old guardian woman, who grasped the long rope of his halter and still held tenaciously, though quickly thrown to earth by vigorous kicks from Lucius. At this moment Carite, as if inspired, ran to his aid, and seizing the halter cord mounted quickly on Lucius, giving him vigorous blows and flattering words until he was soon in a gallop. Carite called him her dear animal, and bade him save her also, and promised him that should she arrive in security at her parents' estate and find refuge, his services should never be forgotten. "Dear animal," said she, "I will comb thy locks and nourish thee and load thee with my jewels; all that thou desirest to eat I will daily bring thee in my silk apron. I will have a gem engraved commemorating this thy flight, which shall be treasured by future generations of my family; it shall be known by this title: 'The illustrious damsel saved from captivity by an ass;' and posterity, knowing that this is truth, will no longer doubt that Phryxus traversed the sea on a goat nor that Arion was saved on the back of a dolphin: as we know that Jupiter appeared disguised in the form of a bull, it is not impossible that under thy figure now, that of an ass, may be concealed some man or even a god."

They were, however, doomed to disappointment: by the light of the moon a portion of the band of robbers saw and

overtook them. They were reconducted to the cavern, and a council was held at which it was urged that both the ass and Carite should be immolated.

In late expeditions a number of their band had been killed, and on this very occasion it was decided to accept an addition to their force in the person of a large and fine-looking man, Hémus by name, who presented himself in very dilapidated costume, and who related his marvellous exploits in Macedonia as a leader of brigands; his reputation was well known to them, and after hearing him they received him among them and even elected him as their captain. This Hémus proved to be Tlépoléme, the lover and betrothed of Carite: he had resorted to this stratagem, impersonating the celebrated brigand, in the hope of rescuing his beloved fiancée. That night Tlépoléme celebrated his appointment as captain by giving the brigands a royal feast: serving them himself, he plied them with wine, which finally he drugged; he then bound them all with cords, mounted his Carite on the ass Lucius, and on arriving at their manor there was a grand fête and rejoicing. Tlépoléme returned with many horses and Lucius to the cave, threw the brigands down the precipices, and carried off all the treasures.

Tlépoléme and Carite were married, and Lucius was rewarded with every comfort as the liberator. Alas! this was of short duration, for Tlépoléme was killed at a wild-boar hunt, and Carite did not long survive him.

Throughout this marvellous history Lucius had many more adventures. At one time he was put up for sale at auction with other animals. Lucius, seeing that a certain Philébe had an idea of buying him, showed himself off to disadvantage, kicking furiously with both hind legs, hoping to disgust

the would-be purchaser; but in vain: Philébe fancied Lucius, and led him away anew to captivity; then follow the adventures with Philébe.

To give all the details of the adventures of Lucius would make two large volumes. It will be understood that this very peculiar and amusing romance of Apuleius is given as an example of the resources for literary amusement one may find in becoming better acquainted with the antique gems.

In a few words, therefore, subsequently our ass Lucius was sold to a soldier, who in turn, being forced to obey his colonel, who had ordered him to carry letters to Rome to the emperor, sold him for eleven deniers (about $1.80) to two brothers—one an excellent cook, and the other a pattissier—both servants of a grand seignior named Thyasus of Corinth. The cooks had many plats or dishes left from the repasts of their master, with poultry, fish, and all sorts of ragouts, pastry, biscuits, and comfitures: of an evening they went to the public baths, and then Lucius, who now was not so much of an ass as to eat hay when such delicacies as he had formerly enjoyed were freely to be had, regaled himself with chicken, fish, pastry, etc. etc.

The brothers soon noticed the loss of so many viands, and finally one evening, in leaving for the bath, they locked up the premises and remained peeping through a large crevice in the door, and thus discovered that it was the ass Lucius who had committed all the thefts. They could not be angry, but were very much amazed. The seignior Thyasus rejoiced at a spectacle so novel; himself led Lucius into the dining-room, where he caused the ass to be served with all sorts of delicacies and placed him at the table, and, seeing that he

devoured these meats so eagerly, he ordered his servants to fill his golden bowl with wine and offer that.

The hall resounded with peals of laughter from all who saw him, for they had called all the household to behold the surprising gormandizing of such an animal. On seeing Lucius quaff the wine and smack his great lips, Thyasus said to the two brothers, "This is indeed remarkable. I must appropriate this ass, and you shall have many times whatever he has cost you." He further ordered that Lucius should be especially cared for.

The steward to whose charge he was entrusted, desiring to please in all things the seignior, was very attentive and kind to Lucius, and taught him to sit at table, to stand erect upon his hind legs like a man. (This is the moment represented on the intaglio No. 923.) He also trained him to make signs with his head of approval or disapproval of the food offered him, and to wink his eyes when he wanted to drink.

Thyasus, who had long intended to return to his own country, to Corinth, where he had promised in the event of his visit to give a grand fête, now decided to make the journey, and, though possessed of rolling phætons and horses of Thessaly, preferred the ass Lucius, and, after causing him to be dressed with new bridle, saddle, and trappings decked with silver and gold ornaments and many tinkling bells, thus mounted, Thyasus returned gayly to his native province and town.

So great became the wonder of the community on hearing of the astonishing performances of the ass that Thyasus consented to make a public exhibition of him in the arena. As a numerous assembly was gathering in the amphitheatre, the introductory performances had even commenced, and dec-

orations of the table with viands, etc. were being prepared; but this not being to the liking of Lucius, who, fearing that an accident might befall him in a public enclosure, where wild animals were also to be displayed, without many second thoughts he decided to decamp, and, seeing that all the attendants were occupied with the preparations, he at first slowly moved outside the enclosure, and, being until now unknown in the country, he was soon on his way; and once started he increased his speed, never stopping until he arrived very much heated at the seashore, where he rested on the sand for a while: he then walked into the surf and bathed superstitiously his head seven times; then after praying earnestly to the Deess of heaven that his condition might be improved and his human form restored, he took some repose on the sand.

When half awake he beheld an apparition; it was the Deess *Diana Dictynna.* This name was given to her after Minos had loved and pursued her till she leapt into the sea, when she was saved by being caught in a fisherman's net. In this character she was chiefly the goddess of seafaring people, and as such was worshipped on the islands and coasts of the Mediterranean. She rose from the waves and addressed Lucius, telling him that she had long been troubled to see him in this uncomely animal form. "I come to thee, Lucius; thy prayers have touched me. I am Nature, the mother of all things, the mistress of the elements, the source and origin of centuries, the sovereign of divinities, the queen of souls, and first of the inhabitants of the heavens. Listen to the orders which I shall give thee.

"The day that will follow this night has been consecrated to me from all time: to-morrow my priests shall offer to me

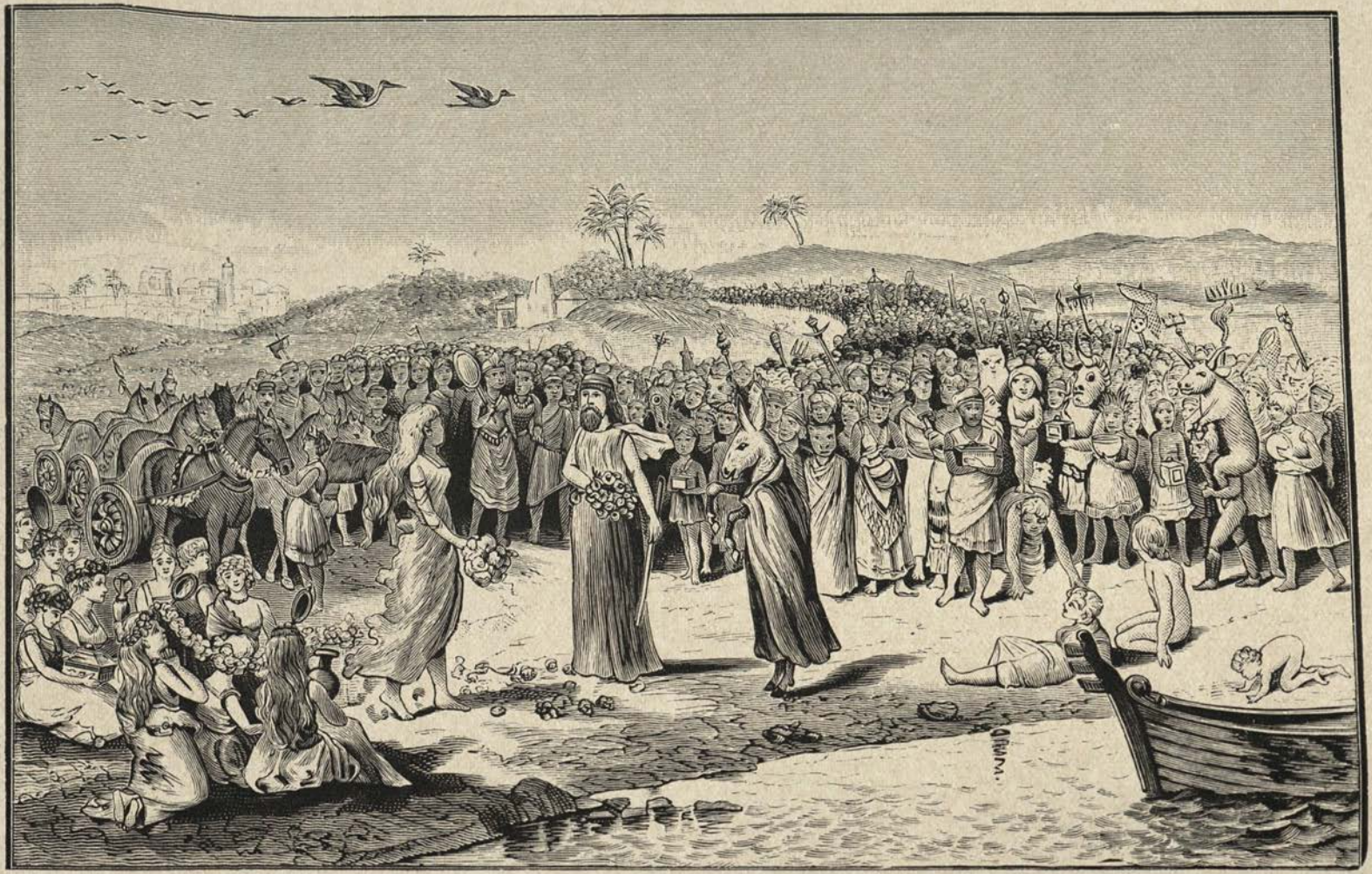
their festal oblations for my blessing on navigation, when will be dedicated to me a new barque that has not yet served, that I may quiet the waves, and that it may go joyously on the great deep without fear, that the tempests of winter may not harm it. Attend this fête with devotion and with a tranquil spirit. My high priest will come following my instructions: he will approach me during the ceremony with a wreath of roses attached to his sistre, which he will carry in his right hand. I tell thee, Lucius, follow the crowd, and approach with confidence in my kind intentions, and when thou art near to the high priest incline thy head as though thou wouldst kiss his hand; then, Lucius, eat of the roses. Immediately thou shalt commence to shed thine animal coat, and thou shalt relinquish that loathsome form."

When Diana Dictynna had declared all her instructions to the ass, she disappeared, and, full of consternation, joy, and admiration at the beneficence manifested by this potent Deess, Lucius went and bathed himself again in the sea, all his thoughts occupied with the sovereign orders received.

As the coming sun dispelled the power of night, all the approaches to the scene of the fête were thronged with gay pleasure-seekers: there was joy depicted on the countenances of all; even Lucius smiled, and it seemed to him that other animals looked happy; it was a beautiful return of spring. The procession commenced to move. It was a throng of diversely-costumed men and women, each one following his own taste or inclination in making his toilet: all occupations and trades were represented, from the philosopher seeking to learn something to the fishermen carrying their ruddy-colored nets. In the midst of this joyous and pleasure-seeking people with queenly pomp advanced the protecting Deess: she was

preceded by a corps of beautiful young women dressed in white, carrying various emblems in their hands; they had crowns of spring flowers on their heads, and others with which they strewed the route on which the sacred troupe should pass; they had mirrors on their shoulders, in which Diana Dictynna could see those passing in front of her and those coming from behind; others had ivory combs and sweetly-scented lilies with which to deck the tresses of the queen of divinities; whilst others sprinkled, drop by drop, before her feet fragrant balms and precious oils. Then followed great numbers of torchmen and lamp-bearers that had marched the night coming from afar; men with visages half black and half gold; one with a dog's head; another marching with proud step bearing on his shoulders a figure of a cow standing erect on its hind legs, also typical of the deity; priests carrying symbols—among others, one with a beautifully wrought casket containing, safely enclosed, the secrets and the mysteries of their religion patiently inscribed on parchment; following him, an acolyte pressing to his bosom the adorable image of the sovereign divinity, which was in the form of neither bird nor beast, neither of man, but venerable from its singularity. By the excellence of its construction it marked the sublimity of the religion, and signified that its mysteries should be hidden in profound silence: it was a golden vase of beautiful workmanship on which were engraved the marvellous hieroglyphics of the Egyptians.

At last approached the favorable moment promised by the powerful Deess: the high priest advanced as Diana Dictynna had predicted; he carried that which should relieve Lucius of all his misfortunes. The crown of roses was there: it was indeed a crown for Lucius, for by it, after having supported so



DIANA DICTYNNA.

much labor and escaped so many perils, he was now to come off victorious over the enemy of fortune who had so long persecuted him.

Although seized with a sensation of extraordinary joy, Lucius advanced calmly: fearing lest by the abrupt approach of such an animal he might trouble the order of the ceremonies of the fête, he advanced respectfully through that sea of people, who amiably made the passage free for him.

As soon as the priest saw Lucius, he remembered the premonition he had received that night in a dream, and was evidently pleased to see that events were transpiring as Diana had announced to him: he stopped for a moment seized with admiration, then voluntarily approached Lucius with the crown which he held in his hand. With trembling heart Lucius tasted and devoured the fresh red roses with avidity; immediately he experienced the effect promised by Diana; he was conscious that his animal form was changing. That rugged hairiness fell from him; he did indeed shed his coat; his skin, which had been thick and hard, became tender and delicate; his horny hoofs became feet with toes; his hands ceased to be feet and were restored to their functions; his neck shortened; his head and face assumed a human shape; his long ears diminished and returned to their original state; his great teeth once more resembled those of men; and that long ugly tail, of which he was always ashamed, disappeared entirely.

Every one was struck with admiration: the pious adored the manifest power of the great Diana, yet as in a dream they raised their arms to heaven and praised the beneficent Deess.

Lucius, overwhelmed with the excess of his joy, at first remained silent, not having the force to open his mouth, al-

though the faculty of speech was restored to him. He did not know how or where to begin or by what expressions sufficiently dignified he could express his gratitude to the deity.

For a moment the high priest remained speechless, so greatly was he impressed: he then commanded one of the ministers to lay off his outer garment of white and clothe Lucius. When the officer had obeyed his command, the high priest regarded Lucius with a face whereon joy was inscribed, and thus addressed him: "After all the pains that thou hast suffered, after many rude assaults of fortune, thou art set free. The tempests are calmed; thou hast arrived in a port of repose; after all the faults and failings of thy life thou art brought into the presence of that happy estate which one enjoys when life is consecrated to religion; thou art delivered from all thy misfortunes. Consecrate thyself to the service of this god, and with a visage in accordance with that pure garment join with those who are devoted to the cause and worship of Diana, and thou shalt with fuller pleasure enjoy thy liberty."

After these words the procession moved on, Lucius marching amongst the priests and ministers: he was observed on all sides. When the cortége arrived at the seashore, just at the point where Lucius had slept the previous night, the high priest conducted the ceremony of consecrating the new ship to the Deess Diana Dictynna: its sides were richly decorated with curious Egyptian characters painted in enduring colors, which had been purified by an ardent torch, and all the multitude emulated one another in casting their ornaments and precious offerings into the vessel. When the beautiful craft was thus charged its sails were unfurled, and a propitious breeze wafted it soon beyond the horizon. The people then

returned with the priests to the temple and replaced all the images and sacred vases; the names of the members of the society of the holy temple were then called, and the high priest pronounced an allocution, calling from Heaven blessings and prosperity on the emperor, the senate, the chevaliers, and all the Roman people. The ceremonies were then declared accomplished, and all were requested to retire.

Lucius remained with his eyes riveted on the holy image of the goddess that relieved him from all his misfortunes, and his renown spread throughout all the land. His parents, domestics, and slaves, so soon as they could assure themselves of the thought that Lucius, so long mourned as dead, was living, cast aside their sorrow and came with joy and with presents to welcome the man whom Diana Dictynna had rescued from Inferno.

After a stipulated time Lucius was consecrated to the holy priesthood of Diana: he always replied to those whose curiosity caused them to ask what he learned and saw in the hidden mysteries of the inner life of the temple, "The voice that should reveal them to you, and even the ears that should listen to the recital of these holy secrets, should receive the merited doom of such blasphemous indiscretion."

This is the incident of intaglio No. 923. The response from Lucius when questioned about the secrets and mysteries of the inner temple reminds us of the gems of the Abraxas period, which it is known were received by the people from their priests with confidence in their unintelligible designs or talismanic powers. They, like Lucius, believed that no questions were to be asked.

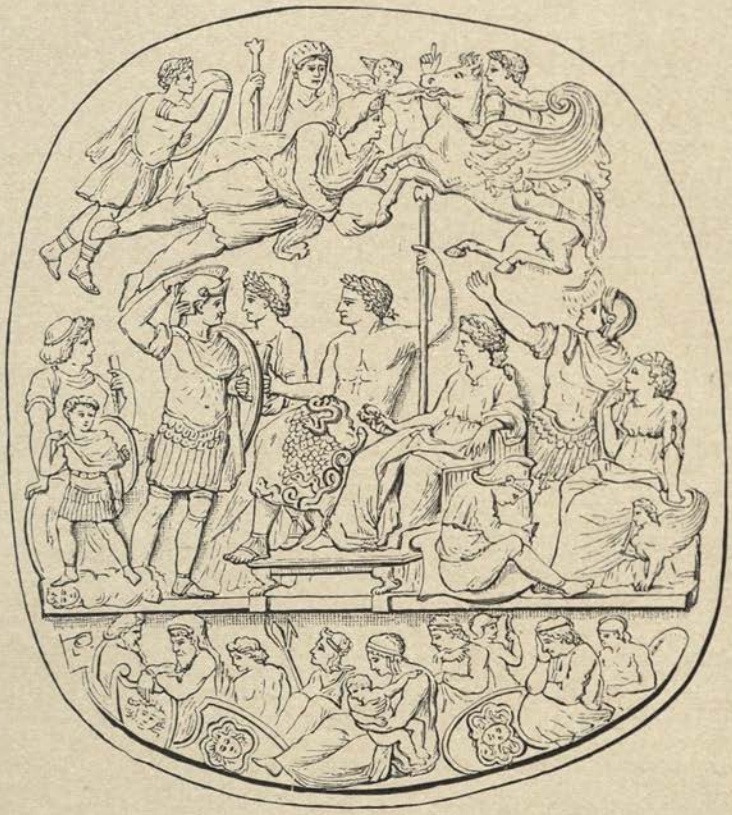
These gems are more interesting to me from the fact that they bear on their faces mysteries that never can be fully

revealed—engraved sentiments that were only fully comprehensible to the priests that in sincerity inscribed them, and thereon indited prayers and symbols which they religiously believed would keep their people nearer to God, truer to one another and to their nation.

The Triune God whom now we know and adore, and in whom is all our trust, was not yet fully revealed to them. It is to be understood that the scenes in the romance of Lucius are descriptive of a sect existing centuries before the advent of Christ and the Abraxas.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

PLATE A.



THE AGATE OF TIBERIUS; ALSO KNOWN AS THE APOTHEOSIS OF AUGUSTUS.

THE CELEBRATED CAMEOS OF EUROPEAN MUSEUMS.

THUS far, all gems spoken of or from which we have incidents are from my own collection.

It still remains for us to give a glance at some of the most celebrated cameos extant or in the museums of Europe. True, many of them are well known by fireside travellers, who have seen all the treasures of the world through the medium of illustrated books.

The interpretations of these subjects are my own.

First Plate, A. The gem known as the great cameo of the *Sainte Chapelle*,[1] the agate of Tiberius, the Apotheosis of Augustus, and for a long time thought to be the triumph of Joseph over Pharaoh.

"This precious cameo was carried from Constantinople to Saint Louis, and from Louis it passed into the hands of Charles V., who placed it in the *Sainte Chapelle* of his palace; at that time it was still considered to represent Joseph triumphing over Pharaoh."[2]

The stone measures $12\frac{3}{4}$ inches high by $10\frac{3}{4}$ inches wide. It is in three strata; the entire field is occupied by the design and contains twenty-two figures.

The following is my own idea of the cameo: Tiberius, with the bearing of a mighty ruler, leans with the left hand upon

[1] The engraving is from a drawing made expressly for this treatise, after a photograph of the gem.

[2] *Dictionnaire d'une Société de Savants*, etc., p. 279, Bibliothèque Nationale, Paris.

the staff of empire: in the right holds a crooked baton, the lituus, with which to divide the expanse of the heavens; he is laureated, as is also his mother, Livia (the widow of Augustus), who is seated beside him on the throne; she impersonates Hertha, the goddess of the earth among the ancient Germans, and is significant of the recent Roman conquests over that country; in her hand is a sprig with fruit resembling the pomegranate. The skin of the sacred goat, Amalthea, the well-known decoration of the Ægis, the breast-shield in contests, is now, in token of peace, upon the lap of Tiberius; it hangs as drapery upon the sitting form of the emperor, who otherwise would be the only nude figure in the group. Germanicus (so called and known from his military exploits in Germany), clad in helmet, abolla, and girdle of mail, with shield, stands erect before his jealous uncle, and, though conscious of the motives of Tiberius in sending him on the expedition, signifies his willingness to depart for Asia.

Germanicus seems to be pushing away with his shield the arm of Antonia (his mother), who looks to him, wishing to dissuade him from returning so hastily to the field; he presses his helmet more firmly in place. Behind him is his wife, Agrippina, holding a scroll, and his son Caligula in armor, who stands upon an effigy significant of the enemy his youthful ardor hopes to subjugate.

Behind the throne the warrior in armor who in an attitude of exultation holds forth his right hand and arm is supposed to be Drusus, the brother-in-law of Germanicus; his wife, Livilla, sister of Germanicus, is seated on a chair of state ornamented with sphinxes;[1] at her feet is a figure in Eastern costume bowed with sorrow, and probably representing the conquered

[1] Several similar chairs have been excavated at Pompeii.

PLATE B.

THE CORONATION OF AUGUSTUS.

province of Dacia supplicating military intervention and assistance. Remark the difference between the sentiment here expressed and the complete helplessness and despair of the group of captives below the central subject.

In regard to the group occupying the upper field, the third division of this gem, the Apotheosis of Augustus, I make the following suggestions: Augustus, leaving his empire on this earth, mounts swiftly to Paradise, borne by the winged horse Pegasus, who is lovingly led by an angel; he is awarded with a reception befitting his terrestrial rank.

The Queen of Heaven, with vestal drapery, diadem, and sceptre, awaits him. A celestial attendant bearing a globe approaches him with this emblem of the new world into which he is about to enter; and his future career is symbolically shown to him in the mirror of the new life held in his view by one of the heavenly host.

Second Plate, B. In the Imperial Cabinet of Austria at Vienna is another, on sardonyx, in three strata. This precious monument is attributed to Dioscorides; its dimensions are 9 by 8 inches.

"It was forcibly taken by Philippe le Bel from its hiding-place in Jerusalem, and presented by him to the Abbaye de Poissy, from whence it was stolen during the religious wars of the sixteenth century, and then came into the possession of the Emperor Rudolph II."[1]

On the throne sits Livia as the goddess Roma, and the Emperor Augustus; above him is his horoscope, Capricorn, under which sign he was born. Behind him is a group of figures personifying his happy reign; Cybele, with turreted beretto, is placing a crown upon the head of Augustus. In

[1] *Dictionnaire d'une Société des Savants*, etc., Bibliothèque Nationale, Paris.

front of the throne the emperor's stepson, Tiberius, steps from a victoriously-drawn chariot to report to the emperor the rebellion of the Pannonian and Illyrian provinces (6–9 A. D.). Near the chariot stands young Germanicus.

In the lower tableau a military legion erects a token of victory over the weeping Pannonians and the enchained Danubians; prisoners are dragged along by the Roman allies.[1]

Third Plate, C. The celebrated Tazza Farnese of Naples.[2] It stands in a revolving frame near the north window of the gem-room of the Neapolitan Museum. It is a beautiful saucer, embellished with cameos outside and inside; measures 6½ inches in diameter and 1 inch in depth.

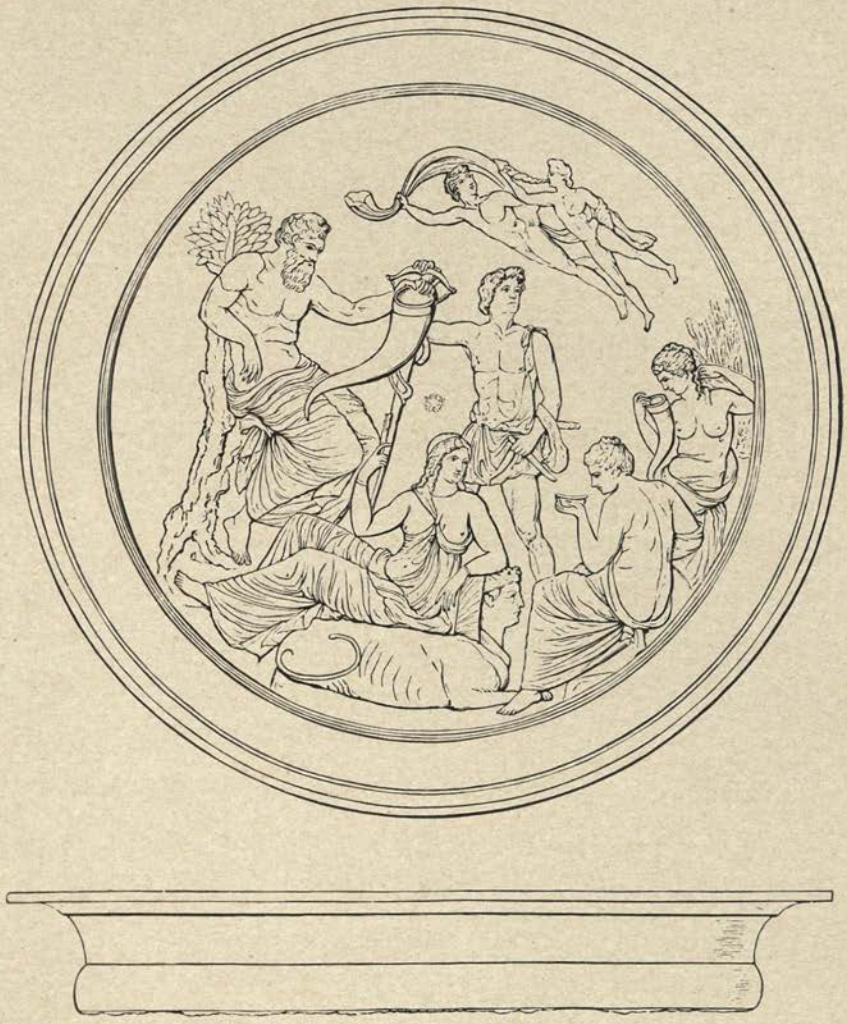
It apears to have been executed before the middle of the second century A. D., as it resembles in several characteristics cameos representing emperors and the events of that period.

On the under part, the outside, in low relief, is a head of Medusa, and on the inside a group of seven persons and an allegorical representation of the Nile. Egypt is personated by the female in the foreground seated on a sphinx; on the left Nilus, the deity of the river, with a cornucopia symbolical of the fruitfulness produced by its inundations; on the right are two females representing the provinces of the sources of the Nile, one drinking its water, the other regarding the symbol of its plenitude. In the centre, erect, in the bloom of his young manhood, stands Antinous, whom the deified river has taken unto himself—twice a favorite. The figures overhead are perhaps the spirits of the Khamseen, the wind which blows fifty days.

[1] This description is a translation of the one sold, with a photograph full size of the gem, by the government in the Imperial Royal Mint at Vienna. The engraving is from the same source.

[2] The engraving is from the drawing sold at the Museum of Naples.

PLATE C.—1.



FRONT VIEW OF TAZZA FARNESE.

PLATE C.—2.

BACK VIEW OF TAZZA FARNESE.—MEDUSA.

The annexed engraving (page 432), said to be from an antique cameo of Christ, is given with little confidence in the authenticity of the gem, but on account of the beautiful description accompanying a copy I saw in Munich some years ago, of which the following is a translation:

"This picture is taken from a cameo cut on emerald by the order of the Emperor Tiberius. In the fifteenth century it was taken out of the treasury-vault at Constantinople and delivered by the emperor of the Turks to Pope Innocent VIII. as a ransom for his brother, at that time a prisoner in the hands of the Christians. The following extract, as a proof of the genuineness of the portrait, is translated from the Latin of a contemporaneous historian:

"Publius Lentulus, at that time viceroy in Judea, wrote to the Senate and to the Roman people as follows:

"'There has appeared in these days a very virtuous man by the name of Jesus Christ, who still lives among us, and is looked upon by the heathen as a prophet of truth, but called by his own followers the Son of God. He raises the dead and cures all kinds of diseases. A man of somewhat large and imposing figure and very venerable appearance, so that all who see him are compelled to love as well as fear him. His hair has the color of a very ripe hazel-nut, down to the ears almost smooth, from thence downward slightly curled in waves over his shoulders, and of a more Oriental color; it is parted in the centre, after the manner of the Nazarenes. His forehead is open and smooth; his face without freckles or wrinkles, beautiful, and agreeably red; nose and mouth are formed so that no fault can be found with either; the beard is rather full, corresponding well in color with the hair, not of great length; his eyes are gray, clear, and full of life.

"'His body is well-formed and straight, his hands and arms finely proportioned. In censuring he is dreadful; in reasoning, friendly and engaging; in discourse, moderate—wisdom and modesty blended with dignity. No one recollects ever seeing him laugh, but many have seen him weep.

"'A man whose personal beauty excels all human creatures.'"

The following are fac-similes of autograph letters from members of the Academy of Inscriptions of the Institute and of the National Museums of France and of Rome, to all of whom for years past the author has been greatly indebted, both for valuable information and for cordial interest in his pursuits.

These letters are reproduced here, in token of his sincere gratitude.

M. S.

PARIS, *October, 1888.*

Les planches suivantes contiennent des fac-similés de lettres autographes adressés à l'auteur par des membres de l'Académie des Inscriptions, par des Conservateurs des Musées Nationaux de France et de Rome.

Pendant plusieurs années il à reçu de leur obligeance des renseignements importants.

Il les prie d'agréer l'expression de sa reconnaissance.

M. S.

Paris, *Octobre, 1888.*

BIBLIOTHEQUE
DE
L'INSTITUT NATIONAL
DE FRANCE

Rouen 16 Juin 1868
31. rue Jeanne d'Arc

Monsieur,

Je m'empresse de vous retourner les Planches de Vos Cylindres orientaux que Vous m'avez confiés hier.

C'est avec le plus grand Plaisir que J'ai examiné vos empreintes; Votre Collection est très remarquable, et quelques uns de Vos Cylindres sont du plus haut intérêt.

Agréez, Monsieur, l'assurance de Ma Considération la plus distinguée.

Menant
Membre de l'Institut,
Conseiller à la Cour d'Appel,
Rouen.

Mr Maxwell Sommerville.
Paris

Ministère
de
l'Instruction Publique,
des Beaux-Arts et des Cultes

BEAUX-ARTS

DIRECTION
DES
MUSEES NATIONAUX

Palais du Louvre 1er Octobre 1888

Monsieur

Je suis très heureux d'avoir pu vous être agréable en vous fournissant des indications sur les pièces égyptiennes de la belle Collection que vous avez formée et pour l'enrichissement de laquelle vous déployez une ardeur et une intelligence dignes de la sympathie de tous les savants

Je vous prie d'agréer, Monsieur l'expression de mes sentiments les plus distingués

Paul Pierret
Conservateur du Musée Egyptien

Monsieur Maxwell Sommerville

BIBLIOTHEQUE
DE
L'INSTITUT NATIONAL
DE FRANCE

Paris 6 octobre 1888.

Monsieur,

Je vous suis très reconnaissant d'avoir bien voulu me montrer la riche collection de dessins des pierres gravées que vous avez su réunir avec un zèle et une persévérance dignes des plus grands éloges. Je n'ai qu'un regret, c'est de ne pas avoir eu assez de temps pour examiner avec l'attention qu'elles méritent toutes ces pierres si intéressantes pour l'étude de l'antiquité, de l'époque byzantine, du moyen âge, des temps modernes et des régions de l'orient. — Votre collection, du reste a une juste notoriété et, parmi les monuments qu'elle contient, il y en a qui ont été en France appréciés par l'Institut. Le travail que vous annoncez sera une mine très riche mise à la disposition des archéologues.

Veuillez agréer Monsieur, l'assurance de ma considération très distinguée.

Anatole de Barthélemy
Membre de l'Institut

M. Maxwell-Lamerville

Paris, 22 rue de Chaillot
7 Octobre 1888

Cher Monsieur,

Le coup d'œil que vous avez bien voulu me laisser jeter sur les épreuves des planches reproduisant les pierres gravées de votre collection m'a inspiré un vif désir de pouvoir étudier de plus près les monuments remarquables qu'elle contient. J'espère que la publication si intéressante que vous avez entreprise sera menée prochainement à bonne fin et que la science archéologique en tirera un grand profit.

Les gemmes orientales et gnostiques ont particulièrement attiré mon attention dans ce rapide examen, et je serai heureux de pouvoir examiner à loisir plusieurs d'entre elles qui m'ont paru fort curieuses et fort belles.

Veuillez agréer, cher Monsieur, avec toutes mes félicitations pour l'œuvre si méritoire et si utile à laquelle vous vous êtes voué, l'assurance de mes sentiments les plus distingués.

Clermont-Ganneau

Correspondant de l'Académie des Inscriptions

M. Maxwell Sommerville

When this letter was written by Monsieur Clermont Ganneau he was *Membre Correspondant;* a few weeks later, a vacancy occurring, he was elected Membre de l'Académie des Inscriptions et Belles-Lettres de l'Institut de France.

BIBLIOTHEQUE
DE
L'INSTITUT NATIONAL
DE FRANCE

Paris le 12 octobre 1888

Cher Monsieur,
Je suis heureux de me joindre à mes savants confrères pour vous dire avec quel intérêt j'ai vu votre belle collection de pierres gravées et pour vous féliciter du zèle avec lequel vous vous appliquez à réunir des monuments précieux pour l'étude de l'antiquité.

Agréez l'assurance nouvelle de toute ma considération

Daremberg

Membre de l'Institut, Directeur de l'École française de Rome

à Monsieur Maxwell Sommerville

BIBLIOTHEQUE NATIONALE.

Cabinet des Médailles
Antiques et Pierres gravées

Paris. le 16. Octobre 1886

Monsieur.

Vous faites un très noble usage de votre indépendance et vous m'avez vivement intéressé en me montrant votre riche recueil de planches de Pierres gravées en relief et en creux de tous les pays et de toutes les époques. Vous rendez un très grand service à l'histoire de l'art en publiant ces fruits de vos voyages et de vos recherches. Je souhaite que votre livre, dont j'ai déjà vu les épreuves, paraisse prochainement. Je l'étudierai avec grand profit.

Recevez, Monsieur, l'assurance de mes sentiments les plus distingués,

A. Chabouillet

M. Maxwell Sommerville

5, Rue Médicis.
Paris.

20 Octobre 1888

Monsieur,

Au tome VII de mon Histoire des Romains, p. 53, j'ai reproduit l'empreinte que vous avez bien voulu me donner d'une pierre gravée représentant les Dieux des sept jours de la semaine; je vous en suis très obligé.

Hier, à l'Académie des Inscriptions, vous m'avez montré votre curieuse collection de médailles, camées, etc., que vous exposerez prochainement à New-York. Je n'ai pu, en quelques instants, examiner de près toutes les pièces; mais j'en ai vu assez pour être persuadé que la publication de cette collection sera reçue avec un vif intérêt.

Recevez, Monsieur, mes félicitations avec mes remercîments.

V. Duruy
de l'Institut

A Mr Maxwell Sommerville.

Rome 7. Nov. 1885

Monsieur

Je Vous suis très reconnaissant De m'
avoir fait connaître et apprécier Votre riche
collection De pierres gravées ; j'y ai trouvé plus
d'un objet qui m'a particulièrement intéressé
Les pierres gravées sont une des branches les plus
importantes et les plus estimées De l'art antique,
et Vous en avez recueilli Des spécimens De toute
classe et De grande beauté.

Veuillez agréer mes Félicitations et remerciements
et mes sentiments De la considération la plus distinguée

Jean B. de Rossi

A Monsieur Maxwell Sommerville

Paris, 2 rue de Sfax, 20 Novembre 1868.

Cher Monsieur Sommerville,

J'ai salué avec émotion en voyant votre magnifique volume de vieilles connaissances; je me suis souvenu du temps déjà éloigné, où vous m'avez montré les originaux si artistement reproduits par vos habiles procédés. A cette époque, les déchiffrements de Finck, de Rawlinson et de leurs successeurs étaient encore regardés comme très douteux: vous étiez un de ceux qui les acceptaient en confiance. Je vous en remercie, et je joins à cette expression de mes sentiments celle de la reconnaissance que doivent inspirer à tout érudit, l'accomplissement de votre tâche si difficile et si complètement remplie

Votre dévoué serviteur.

Jules Oppert
membre de l'Institut,
professeur de philologie et
d'Archeologie Assyriennes a.
Collège de France.

Monsieur Maxwell Sommerville.

CATALOGUE RAISONNÉ

OF THE

SOMMERVILLE COLLECTION

OF

ENGRAVED GEMS

A DESCRIPTIVE LIST OF CAMEOS, INTAGLIOS, SEALS,
RINGS, AMULETS, TALISMANS, Etc.

FORMING

A COMPEND OF GREEK AND ROMAN MYTHOLOGY

AND

CLASSICAL HISTORY

ILLUSTRATED WITH 103 PLATE PAGES REPRESENTING 309 GEMS

MAXWELL SOMMERVILLE

1889

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BY MAXWELL SOMMERVILLE.

PREFACE.

THE Cabinet of Engraved Gems embraced in this *catalogue raisonné* has been collected during many years of travel in Europe, Africa, and Asia Minor.

It is esteemed by the possessor as a private collection of curious glyptic art, with examples of Egyptian, Assyrian and Babylonian, Persian, Sassanian, Etruscan, Phœnician, Greek, Græco-Roman, Roman, Abraxas or Gnostic, Christian, Byzantine, Chinese, Aztec or Mexican, The Night of Art, Cinque-cento or Renaissance, Antique Paste, Animals and Birds, Classics, History, Mythology, etc., etc., engraved on—

Agalmatolite,	Ceragate-Onyx,	Jasper,	Plasma of Emerald,
Agate,	Chalcedony,	Jasper-Onyx,	Porphyry,
Agate-Onyx,	Chalcedony-Onyx,	Labradorite,	Red Calcite,
Alabaster,	Egyptian Jasper,	Lapis Lazuli,	Rock Crystal,
Amazon Stone,	Emerald,	Maculated Argilla,	Ruby,
Amber,	Garnet,	Malachite,	Sapphire,
Amethyst,	Gold,	Nacre,	Sard,
Antique Paste,	Gray Argillite,	Nephrite,	Sardonyx,
Aqua-marine (Beryl),	Green Jade,	Obsidian,	Serpentine,
Basalt,	Heliotrope,	Onyx,	Solenhofen Stone,
Black Jade,	Hematite,	Oriental Jasper,	Spar,
Black Serpentine,	Iceland Jasper,	Paragon or Touch-stone,	Steatite,
Bronze,	Jacinth,	Pebbles,	Topaz,
Carnelian,.	Jade,		Turquoise, etc.

The numbers accompanying the illustrations on each Plate refer to the corresponding numbers in the *catalogue raisonné*, where the names and descriptions of the gems may be found.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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10 obverse.

10 reverse.

MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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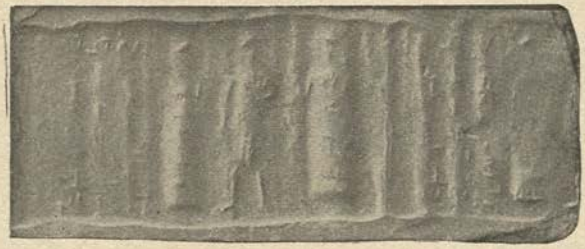

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IMPRESSIONS OF BABYLONIAN AND PHOENICIAN CYLINDERS.

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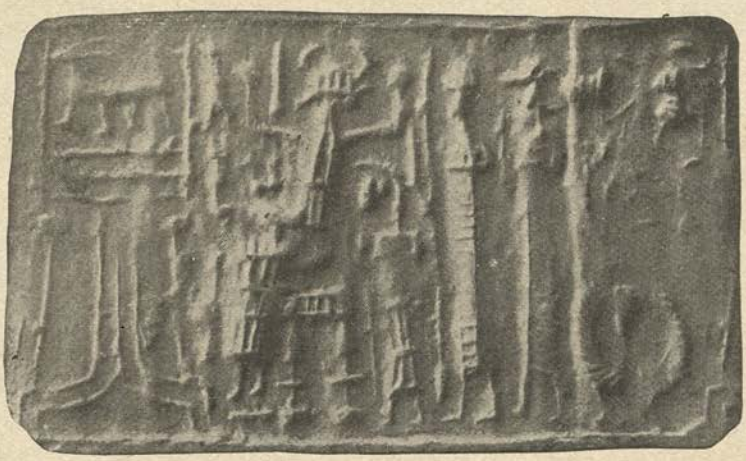

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IMPRESSIONS OF ASSYRIAN AND BABYLONIAN CYLINDERS.

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IMPRESSIONS OF ASSYRIAN, BABYLONIAN AND CYPRIAN CYLINDERS.

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IMPRESSIONS OF BABYLONIAN CYLINDERS.

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IMPRESSIONS OF HITTITE AND BABYLONIAN CYLINDERS.

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IMPRESSIONS OF ASSYRIAN, HITTITE AND BABYLONIAN CYLINDERS.

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IMPRESSIONS OF PERSIAN AND BABYLONIAN CYLINDERS.

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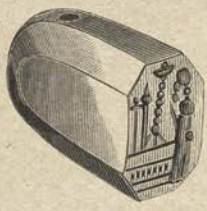
IMPRESSIONS OF ASSYRIAN AND BABYLONIAN CYLINDERS.



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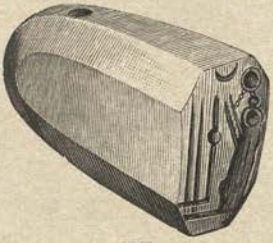

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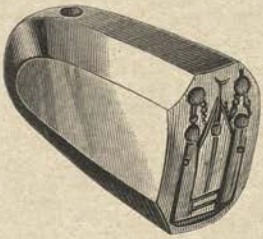

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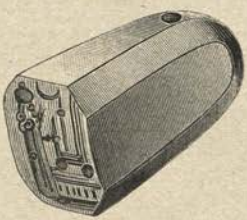

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PERSIAN AND SASSANIAN SEALS.

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PHOENICIAN SCARABEI AND INTAGLIOS.

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568 reverse.

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1432 obverse.

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1432 reverse.

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1434 obverse.

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1434 reverse.

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564 obverse.

564 reverse.

573 obverse.

573 reverse.

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MISCELLANEOUS GREEK AND ROMAN CAMEOS.

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761 obverse.

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MISCELLANEOUS GREEK AND ROMAN INTAGLIOS.

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MISCELLANEOUS GREEK AND ROMAN INTAGLIOS.

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MISCELLANEOUS GREEK AND ROMAN INTAGLIOS.

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MISCELLANEOUS GREEK AND ROMAN INTAGLIOS.

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MISCELLANEOUS INTAGLIO RINGS.

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MISCELLANEOUS INTAGLIO RINGS.

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MISCELLANEOUS INTAGLIO RINGS.

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MISCELLANEOUS INTAGLIO RINGS.

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MISCELLANEOUS INTAGLIO RINGS.

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Reduced to one-quarter the original size.

CAMEO RING AND LARGE ANTIQUE.

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MISCELLANEOUS CAMEOS.

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Enlarged four times.

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1353

1358

MISCELLANEOUS CAMEOS.

1364

1359

1360

1363

MISCELLANEOUS CAMEOS.

1393

1392

1394

1396

1390

1389

1391

1395

1501
(Actual size).

JUPITER ÆGÍOCHUS.

JUPITER ÆGIOCHUS.

THE engraving on Plate 104 represents one of the ten important and remarkable antique cameos that have been preserved from the first and second centuries A. D.

The subject of this cameo is Jupiter Ægíochus: it is engraved on a chrysoprase of remarkable dimensions, being 167 millimeters in height by 130 millimeters in breadth. It is of the close of the epoch of Marcus Aurelius or the earlier years of the reign of Commodus. The style is that of the Græco-Roman art. The work is very beautiful for that epoch, and there rests in this head of the master of the gods an accent of grandeur in which one feels the reflection of the original Greek of the better centuries imitated here by the engraver of the Roman age.

What gives a considerable merit to the cameo here reproduced in connection with its size—which is extraordinary—is the extreme rarity of the representation which it offers us. One has known until now but two monuments where the image of the bust of Jupiter reunites the two attributes, ordinarily separated, of the crown of oak-leaves binding the hair and of the Ægis—viz. the famous cameo Zulian found in Ephesus and preserved in the Bibliothèque Saint Marc at Venice, and the other cameo, whose origin is unknown, and which is only known by a plaster reproduction by Cades (*Impronte gemmarie, classe I. A*, No. 17). On the last stone the head of the god is represented in profile turned toward the left, while on the cameo Zulian it presents full face, as in this Jupiter Ægíochus; and the relationship of representations which one and the other offers is singularly close.

On the monuments of art the crown of oak-leaves is the exclusive and characteristic attribute of the Dodonian Zeus of Epirus, and when one finds it binding the head of the king of Olympus on the moneys of other countries, one can accept it as a certain indication of affiliation between the local cult and the old Pelasgic religion of Dodona. Such is the case of the Jupiter crowned with oak-leaves which the Thessalians have represented on their medals, and also of Sagalassos of Pisidia.

The Ægis does not appear until now to have been counted among the ordinary attributes of Jupiter of Dodona. We do not see it on the monuments which belong most positively to his worship. Many erudites have therefore thought of some particular and local form of Zeus explaining the representations which unite the crown of oak-leaves to the Ægis. As Visconti has remarked, the Homeric poems attribute on two occasions in formal terms the crown of oak-leaves to Zeus Ægíochus:

Εἶσαν ὑπ' αἰγιοχοιο Διὸς περικαλλέϊ φηγῷ (1)
Φηγῷ ἐφ' ὑψηλῇ πατρὸς Διὸς αἰγιοχοιο. (2)

[1] *Iliad.*, E, 693. [2] *Iliad.*, Z, 60.

There certainly was enough in these expressions of the poet Homer to authorize the artist to reunite in the figure of the god the two attributes of the crown of oak-leaves and the Ægis, without any necessity of allusion to a particular cult.

It is an interesting circumstance, which merits particular attention, that the cameo Zulian coming from Ephesus and this Jupiter Ægíochus are certainly of the workmanship of Asia Minor.

The stone is maculated in a peculiar manner, which in my opinion rather augments the interest of the gem, for it enables us to locate the source of the chrysoprase. This Jupiter Ægíochus is engraved on a stone of two strata, the base of mellow green chrysoprase, which is more intense in color at the extreme back. The features, hair, and beard are on a thick stratum of chalcedony with maculations in several places, centrally brown or dark-red surrounded by a green zone; on the hair, beard, and breast other spots less marked are of the hue of burnt sienna. There are brownish patches or clouds on the surface at the back of the stone, which has never been polished. From these maculations and patches or clouds Dr. Joseph Leidy of the University of Pennsylvania expresses the opinion that this stone was obtained from the heliotrope locality of India—India from whose mines the gem-engravers of the ancient school obtained the most unique minerals on which to elaborate their grand designs.

The Ægis, which is here thrown over the left shoulder, is formed, like the tortoise-shell, in overlapping sections.

Early in this century the cameo above described made part of the celebrated Northwick Collection of England; afterward it was acquired by a wealthy connoisseur in France, and later passed into the possession of M. Feuardent, Paris, when, with his permission, an engraving of it appeared, with five quarto pages of text and notes, in the *Gazette archéologique*, Paris, 1877, edited by Baron J. De Witte, Membre de l'Institut, and François Lênormant, Professeur d'Archéologie pres la Bibliothèque Nationale. That descriptive and argumentative article on the antique gem Jupiter Ægíochus is from the pen of M. François Lenormant, with the collaboration of M. Adrien Longperier.

M. Adrien Longperier, the distinguished glyptologist and savant of the Institut de France, some thirty years ago made a study of this gem, and seriously contemplated its acquisition for France; he urged the French Government to authorize its purchase for the collection in the Salle des Pierres gravées in the Bibliothèque Nationale, Paris, or for the Museum of the Louvre. Several other museums also negotiated for its purchase, but, the late owner being firm in his demand, the price caused them to delay, and now it belongs to America, being part of my collection.

SOMMERVILLE COLLECTION.

GREEK AND ROMAN CAMEOS.

CASE A.

1. *Sardonyx*—**Pallas,** the Greek Minerva. This stone has suffered from fire, yet is still beautiful.

2. *Sardonyx*—**Phœbus Guiding the Chariot of the Sun.** Beautiful, rare Oriental stone.

3. *Agate-Onyx*—**The Ferryman of Christ,** St. Christopher. The legend of our Saviour being carried over the water.

4. *Sardonyx*—**Meleager and Atalanta dancing.**

5. *Oriental Jasper*—**Father, Son, and Holy Spirit;** three faces; Alpha and Omega. The attendant angel's wings are so displayed in lines as to form *A*, Alpha, and on the tiara can be seen Ω, Omega.

6. *Agate-Onyx*—**Faustina Senior.**

   Faustina Senior, wife of Antoninus Pius and sister of Ælius Cæsar—a beautiful but profligate woman. Notwithstanding the irregularities of her life, her husband loaded her with honors, and after her death established, in commemoration of her, a hospital for the education of deserving young women.

7. *Yellow Marble*—**The Sacrifice of Isaac by Abraham.**

   It is of the fourth century A. D. The gold mounting is Merovingian, of the sixth or seventh century A. D. On it can be seen Abraham, Isaac, the NIKE, or heavenly

recognition of victory, and the propitiatory ram. A highly interesting and unique piece, being in the style of work found on sarcophagi of that epoch. In May, 1881, I exhibited it before the Académie des Inscriptions de l'Institut de France, when a notice in the official journal of France gave me credit for having found it. (See M. Edmond Le Blant's address. From a photograph made from the stone by Mr. P. Dujardin, Rue Vavin, Paris, by the electric light, and produced at the request of Messrs. Ernest Renan and Edmond Le Blant of l'Institut de France.)

The remarks on the opposite page (665) were made before the Académie des Inscriptions de l'Institut de France by M. Edmond Le Blant, ex-President, on the 27th of May, 1881.

The note on page 666 is an autograph second notice by M. Edmond Le Blant, on the gem, "The Sacrifice of Isaac by Abraham."

I always remember the pleasure evinced by Il Commendatori Giovanni Battista de Rossi of Rome on viewing this Christian cameo of the time of Constantine. This slight record of his services faintly expresses my appreciation of the privilege of occasionally conversing with, and consulting on my subject, one so learned and genial.

JOURNAL OFFICIEL DE LA REPUBLIQUE FRANÇAISE

ACADEMIES ET CORPS SAVANTS

ACADÉMIE DES INSCRIPTIONS ET BELLES-LETTRES

Séance du 27 mai 1881.

PRÉSIDENCE DE M. PAVET DE COURTEILLE

M. Edmond Le Blant. M. Maxwell Sommerville, de Philadelphie, me charge de présenter un volume intitulé : *Engraved gems*; *their place in the history of art.* Le livre contient d'abord un intéressant travail sur la glyptique des anciens, puis le catalogue illustré d'une grande et belle collection de camées, d'intailles, de pâtes de verre chrétiens et païens, collection formée par l'auteur lui-même. C'est surtout à Rome, et en suivant les fouilles avec persévérance, que M. Sommerville a pu réunir une série[1] importante de types dont plusieurs feraient l'honneur d'un grand musée.

A côté d'œuvres d'un art plus parfait, on me permettra de signaler, au point de vue spécial de mes études, un petit camée de marbre figurant la moitié d'une noix et sur le plan duquel se détache la scène du sacrifice d'Abraham, exécuté au quatrième siècle, dans un style absolument identique à celui des sarcophages chrétiens. C'est, pour M. Maxwell Sommerville, une vraie conquête que d'avoir retrouvé cet objet unique, vu autrefois par Boldetti, qui en avait donné une copie très-informe.

[1] The series referred to by M. Le Blant was only two cases of my collection, containing sixteen or eighteen stones.

Autograph second notice on the gem, "The Sacrifice of Isaac by Abraham."

Le petit relief chrétien que Monsieur Maxwell Sommerville a bien voulu me montrer, fait partie d'un des objets de sa belle collection, a été gravé dans le livre de Boldetti intitulé Osservazioni sopra i cimiterj de' SS. Martiri ed antichi cristiani di Roma, p. 298. On y voit les deux côtés de la noix dans laquelle est fouillé le sujet d'une exécution si remarquable pour l'art absolue ressemblance avec la sculpture du sarcophage du 4e ordre du Musée. Il serait bien intéressant d'en faire faire une photographie qui seule en pourrait rendre le caractère.

à la page 297, Boldetti dit aussi d'objet,

« Una noce composta di mirra, in cui si vede inciso a basso rilievo nella stessa materia Abramo in atto di sagrificare Isacco suo figliuolo, col suo spaccato della medesima noce »

19 mai 1881

Edmond Le Blant

de l'Institut de France

8. *Maculated Oriental Jasper-Agate*—**A Greek Musical Mask,** with flute.

9. *Onyx*—**Minerva,** Roman, with a mask on the helmet.

10. *Maculated Sardonyx*—Greek, double. Obverse, **Hippocrates.** Reverse, **The Serpent on a Staff,** the symbol of Æsculapius. The inscription is ΙΠΠΟΚΡΑΤΗΣ ΛΑΡΙΣΣΑΙΩΝ ΔΩΔ ΔΙΙ, where ΔΩΔ is abbreviated for ΔΩΔΩΝΑΙΩΙ: "Hippocrates of the Larisseans to the Dodonian Zeus" (or Jupiter).

11. *Onyx*—**The Sacrifice** (*della Fecundita*). A man and his wife making a sacrifice to Priapus that they may have an offspring.

Notice eight objects of interest: the husband, wife, Priapus, the altar, the fire, the serpent, the tree, and the head of the lascivious ram. The serpent is the genius loci.

CASE B.

12. *Chalcedony-Onyx*—**Venus caressing Ganymedes,** and instructing him for the high destiny to which he was called.

The beautiful adolescent holds his finger to his lips, a symbol of timidity. Zeus (Jupiter), nearly concealed by the outspread wings of his eagle, is about to carry Ganymedes off from earth, not being himself observed. Ganymedes has a hunter's cap, which he carries on his left arm, a sign of his Phrygian origin; the vase at his feet is a symbol of the functions he is about to fulfil: he became cup-bearer to Zeus.

13. *Chalcedony-Onyx*—**Plighted Hands,** from an ancient betrothal ring.

14. *Chalcedony*—**Homer.**

15. *Chalcedony-Onyx*—**Hadrian and Sabina.** See Hadrian, No. 21.

Sabina, wife of Hadrian and daughter of Matidia, a good empress. She was enrolled among the gods after her decease. Very fine cameo.

16. *Chalcedony-Onyx*—**Young Geta,** brother of Caracalla, twenty-fourth Emperor of Rome.

17. *Lapis Lazuli*—**Gordianus Pius III.,** thirty-fifth Emperor of Rome, A. D. 238–244.

The populace esteemed him highly, and, though but fifteen years of age, of fine form and appearance, they proclaimed him emperor. By the conspiracy of Philip the Arabian, who sought to raise himself from the generalship, he was assassinated.

18. *Chalcedony-Onyx*—**Domitian,** eleventh Emperor of Rome.

19. *Turquoise*—**A Mask.**

20. *Sardonyx*—**Hercules,** with the lion's skin.

21. *Chalcedony-Onyx*—**Hadrian,** fourteenth Emperor of Rome.

The first Roman emperor who wore a beard; he let it grow to hide the marks from smallpox.

22. *Green Jasper*—**Vespasian,** ninth Emperor of Rome; laureated with gold.

23. *Agate-Onyx*—**Head of Jove.**

24. *Maculated Chalcedony-Onyx*—**Hercules.** Observe the beautiful colored spots.

25. *Sardonyx*—**The Tambour-Player.**

26. *Sardonyx*—**Child's Head** (Cinque-cento).

27. *Jasper-Agate*—**A Scenic Mask.**

28. *Chaleedony-Onyx*—**Heliogabalus,** or **Elagabalus,** twenty-eighth Emperor of Rome, in sacerdotal costume.

29. *Sardonyx*—**Claudius,** fourth Emperor of Rome.

30. *Chalcedony-Onyx*—**Drusus,** brother of Tiberius and father of Germanicus.

31. *Chalcedony-Onyx*—**Pyrrhus,** King of Epirus.

32. *Jasper*—**Dido,** Princess of Tyre in Phœnicia; she afterward founded Carthage.

33. *Pale Onyx*—**Caracalla in Youth.**

CASE C.

34. *Onyx*—**Æsculapius and Telesphorus.**

Æsculapius the loved physician and Telesphorus. Telesphorus—that is, the completing—signifies "convalescence," "the genius of recovery." A companion of Æsculapius, a boy, generally represented standing beside Æsculapius. Telesphorus is clothed in an extraordinary garment: it is a mantle that covers his entire body to the knees, including a species of capuchin protecting the head; his arms do not appear. This modest habit of the god of convalescence seems to infer that those who are recovering from an illness should be extremely regular in their lives and should keep themselves well covered.

Telesphorus is therefore another god of medicine, properly that of convalescence; he was greatly honored at Pergamos. He is always represented as a youth, and in comparison with Hygeia and Æsculapius he seems only an infant. Telesphorus is sometimes represented at the side of Hercules, the group giving the god of force with that of convalescence and health. The gilt restoration was made by myself after an old engraving in a Roman collection.

35. *Onyx*—**A Moor.**

36. *Sardonyx*—**A Philosopher.**

37. *Chalcedony-Onyx*—**Diana in a Chariot.**

38. *Chalcedony-Onyx*—**Plautius Hypsæus Decianus,** consul and colleague of Æmilius Mamercinus, B. C. 475.

39. *Onyx*—**A Nubian.**

40. *Agate-Onyx*—**Socrates;** three strata, cut in the third century.

41. *Green Jasper*—**Cleopatra,** on a cuneiform stone. This stone has been used by an Oriental worker in gold ornaments as a burnisher, as can be seen by examining closely the edges.

It is related that when Mark Antony gave Cleopatra a supper on one of his ships, he had it expensively decorated with flowers and grapes, he himself being dressed as Bacchus and the ship illuminated. A short time after Cleopatra invited Mark Antony to eat a salad with her. While they were eating it she said, "This salad cost more than all your decorations." She had worn in her ears a pair of pearls which were unequalled in the world for size and beauty. One of these she had taken and dissolved in the vinegar with which she had dressed the salad.

42. *Chalcedony*—**A Figure representing a Conquered City**; also people in bondage.

43. *Chalcedony-Onyx*—**Minerva.**

44. *Sardonyx*—**Augustus and Livia,** the emperor caricatured as a faun. Notice the ear and hair.

45. *Sard*—**Infant Bacchus on Horseback,** with a goat's skin.

46. *Chalcedony-Onyx*—**Julius Cæsar.**

47. *Agate-Onyx*—**Pallas.**

48. *Onyx*—**Three Heads,** a mitre and two turbans.

49. *Siberian Jasper*—**Hercules.**

50. *Agate*—**Commodus,** eighteenth Emperor of Rome, son of the Emperor Marcus Aurelius.

He was very extravagant and cruel. His chief delight was in horses; in guiding and managing them he thought himself unrivalled. He believed himself the equal of Hercules in strength, and drove about the streets of Rome naked, with the skin of a lion and a club, causing himself to be called the Roman Hercules. He had also a passionate love for fighting with the gladiators, and had even decided to exhibit himself in a public combat with them on the occasion of a grand spectacle which he intended one day to give in the amphitheatre, when he would be proclaimed chief of the gladiators. His friend Marcia, who was much attached to him, and to whom he confided this resolution, disapproved it, and made him reflect how indecorous it would be and wanting in dignity for a Roman emperor to expose himself, mixing in public with the dregs of the people; at which representation he was extremely indignant, and drove her from him with scorn, determining in his heart to take her life, together with that of several senators, whose sentence he had already signed upon a tablet of prepared wax. At the head of the list stood the lady's name. By a strange coincidence, she saw the list in the hands of a boy who was playing with it and had found it in the bed of the emperor. She took it from his hands, read it, and, greatly terrified, ran with it to the senators who were condemned to death with her. With one consent they agreed to kill him. She told them that the habit of the emperor was to go every morning to the bath, and then to repose a while in his bed, where was usually carried him a cup of wine, after which he slept. They then resolved to poison this wine. Thus it was done, and he drank it, but, by a strange fatality, after some hours, being of a strong temperament, he threw it off his stomach. Then all was consternation and despair among the conspirators, exclaiming, "Now we are dead men!" but with haste they called Ateleta Narcissus, who suffocated the emperor with two fingers grasping the throat, and thus liberated Rome from one of her most bloody masters.

51. *Chalcedony-Onyx*—**A Divinity,** with devotees imploring his protection. A very fine and interesting cameo.

52. *Sardonyx*—**Masaniello.**

53. *Agate*—**Priam,** King of Troy.

54. *Onyx*—**Jupiter.**

CASE D.

55. *Sardonyx*—**The Three Graces.** Fragment of an antique cameo, of the second century A. D.

56. *Carnelian*—Fragment of a bust of **Neptune,** found in the Tiber.

57. *Iceland Jasper*—**Nude Figure of a Woman Drinking.** Very curious cameo. (See another, No. 608, Case J J.)

58. *Onyx*—**Hercules.**

59. *Maculated Agate-Onyx*—**Nymph sleeping, Satyr, and Amor or Cupid.** Vase and shrubbery fine example of utilization of the maculated stone.

60. *Sardonyx*—**Xenocrates,** the Greek philosopher, "the man of true benevolence." A very fine cameo.

61. *Onyx*—Antique portrait of **Alexander Severus,** twenty-ninth Emperor of Rome.

62. *Quartz*—A curious pebble with fine cameo portrait of **Agrippina,** fourth wife of Claudius.

63. *Red Jasper*—**Athene,** with abbreviated Greek inscription on the obverse, also on the reverse.

Obverse: On the helmet AΘ[HNH].

Obverse. Reverse.

Legend about the head: ΣM[ΥΡΝΗ] ΦΩ[ΚΑΙΑ] ΛΕΒ[ΕΔΟΣ] ΚΛ[ΑΡΟΣ]

ΕΡ[ΕΤΡΙΑ] ΧΑΛ[ΚΙΣ] ΤΕ[ΟΣ] ΜΥ[ΚΑΛΗ] ΚΟΛ[ΟΦΩΝ] ΕΦ[ΕΣΟΣ] ΠΡΙ[ΗΝΗ] ΜΥΟΝ[ΝΗΣΟΣ] ΜΙΛ[ΗΤΟΣ]—Smyrna, Phocæa, Lebedos, Klaros, Eretria, Chalcis, Teos, Mycale, Colophon, Ephesus, Priene, Myonnesus, Miletus.

Reverse: ΔΩΡ[ΟΝ] | ΕΚΤΟΥ ΔΗΜ[ΟΣΙ]ΟΥ | ΤΩΝ ΙΩΝΙΚΩΝ | ΠΟΛΕ[ΩΝ] ΕΙΣ ΤΟΝ ΕΝ | ΛΕΒΕΔ[ΩΙ] ΝΑΟΝ ΤΟΥ | ΚΛΑΡ[ΙΝΟΥ] ΑΠΟΛ | ΛΩΝΟΣ—Gift from the league of the Ionian cities to the shrine of the Clarean Apollo in Lebedos.

64. *Chalcedony*—**Odenathus, and Zenobia** Queen of Palmyra.

65. *Chalcedony-Onyx*—Personification of the conquered **Province of Dacia.**

CASE E.

66. *Thin Maculated Red Agate*—The goat **Amalthea,** one of whose horns Zeus afterward gave to the daughters of Melisseus.

67. *Sard*—**Incognito.**

68. *Carnelian Onyx*—**Incognito.**

69. *Chalcedony*—Part of an **Antique Betrothal Amulet,** or cylinder (*Mani in Fede*, or Hand-in-hand).

70. *Malachite*—**Diana in a Biga.**

71. *Onyx*—**A Priestess in Sacerdotal Robes.**

72. *Chalcedony-Onyx*—**Tranquillina,** wife of Gordianus Pius III.

73. *Tenera*—**A Faun.**

74. *Agate-Onyx*—**Incognito.**

75. *Agate*—**Drusus,** brother of Tiberius.

76. *Pale Onyx*—**Hertha,** the goddess of the Earth.

77. *Sardonyx*—**Sappho,** the Greek poetess, one of the two great leaders of the Æolian school.

78. *Carnelian Onyx*—**Young Germanicus,** son of Nero Claudius Drusus, B. C. 15

79. *Pale Sardonyx*—**A Faun.**

80. *Chalcedony-Onyx*—**Geta.**

81. *Green Jasper*—**A Bacchanal.**

82. *Chalcedony-Onyx*—**Julia,** daughter of Titus.

Julia, daughter of Titus by an Oriental woman, Berenice, with whom Titus lived when making war in Judea. This Berenice is the woman mentioned several times in Acts xxv. and xxvi.

83. *Chalcedony*—**Medusa** (Cinque-cento).

84. *Onyx*—**Nerva,** twelfth Emperor of Rome, A. D. 96–98. Fine cameo.

He was sixty-three years old at the time of his becoming emperor, and lacked the energy needed for the times. He was a good man and a patriot, and, without regard to his own kin, took measures to secure the succession to Trajan, then at the head of the army in Germany.

85. *Onyx*—**An Ecclesiastic of the Sixteenth Century.**

86. *Agate-Onyx*—**Socrates,** the Athenian philosopher, B. C. 469.

87. *Onyx*—**A Vestal.**

88. *Chalcedony-Onyx*—**Zeno,** founder of the Stoic philosophy.

89. *Chalcedony-Onyx*—**Alexander Severus,** twenty-ninth Emperor of Rome, A. D. 222–235, proclaimed emperor through the influence of Julia Mæsa.

He built the Circus Agonale, which was where now is the Piazza Navona; here the marine and naval forces held their exercises in boats adapted to the depth of water. There were places for the spectators, as in the Colosseum. Severus noticed, in the combats of the gladiators in the Colosseum, that one of the soldiers, a Goth, by name Maximinus, was more robust than the others and conquered in the contests. He advanced him and made him a general, and when Maximinus found his power so great he rewarded Alexander Severus by assassinating him and his mother, Julia Mamæa.

90. *Chalcedony-Onyx*—**Trajan,** thirteenth Emperor of Rome, A. D. 98–117.

One of the greatest and best of the Roman emperors. He was a man of majestic appearance. He conquered the Dacians and Parthians, and descended the Tigris to the Persian Gulf. The Column of Trajan at Rome contains sculptures representing his Dacian exploits. At the triumph accorded to him he exhibited games for one hundred and twenty-three days. In these games eleven thousand animals and ten thousand gladiators slaughtered each other for the amusement of the Roman populace. Trajan built several of the great Roman roads, also the Forum Trajanum in Rome, in which stood the Column of Trajan. Several distinguished writers lived in his reign—Tacitus, Pliny the Younger, Plutarch, Suetonius, and Epictetus.

91. *Onyx*—**Isis,** the Egyptian divinity. Signed TERESA TALANI F.

92. *Onyx*—**Heliogabalus,** twenty-eighth Emperor of Rome, A. D. 218–222.

He was proclaimed emperor by the influence of Julia Mæsa and the old Caracalla party. He was born in the Orient. When a child he was dedicated as grand high priest of the Sun, and when proclaimed emperor he brought to Rome the deity Eliogabalo and commenced the functions and worship.

CASE F.

93. *Egyptian Jasper*—**Caracalla,** twenty-fourth Emperor of Rome.

94. *Malachite*—**A Cretan Nymph** leading the goat Amalthea to the altar of Jupiter.

According to some traditions, Amalthea is the goat which suckled Zeus (Jupiter). The legend is that Zeus broke off one of the horns of the goat Amalthea, and gave it

to the daughters of Melisseus, and endowed it with the wonderful power of becoming filled with whatever the possessor might wish. This is the origin of the horn of plenty or cornucopia.

95. *Chalcedony-Onyx*—**Sappho,** the Greek poetess, a native of Mitylene.

96. *Agate*—**Hannibal,** the Carthaginian general. The shield is ornamented with a horse, the symbol of Carthage.

97. *Chalcedony*—**Head of Ceres,** goddess of the Earth.

98. *Sardonyx*—**Incognito.**

99. *Sard*—**Claudius,** fourth Emperor of Rome. Very fine.

100. *Pale Sardonyx*—**Julia Paula,** wife of Heliogabalus.

101. *Sard*—**A Scenic Mask.** An antique of the first century.

102. *Agate*—**Bust of the Empress Maria Theresa** of Austria. A modern cameo. cut during her life.

103. *Sardonyx*—**Chloris,** wife of Zephyrus, goddess of Flowers.

104. *Onyx*—**Tiberius,** second Emperor of Rome.

105. *Onyx*—**Caracalla,** twenty-fourth Emperor of Rome.

106. *Sardonyx*—**Balbinus,** thirty-fourth Emperor of Rome, A. D. 238.

Proclaimed emperor by the combined legions, and was associated with Pupienus, and remained in Rome to protect the seat of the Empire while Pupienus went to war. He was assassinated by the discontented guards.

107. *Sardonyx*—**Ælius Cæsar,** adopted by the Emperor Hadrian, who allowed him to take the title of Cæsar.

108. *Pale Sardonyx*—**Julia,** daughter of Augustus and wife of Marcus Agrippa.

CASE G.

109. *Oriental Sardonyx*—**The Emperor Trajan,** with Victory driving him in a quadriga.

Notice the horses. A valuable and beautiful antique cameo.

110. *Onyx*—**Lysimachus.**

111. *Chalcedony-Onyx*—**Venus.**

112. *Yellow Jasper-Onyx*—**Cleopatra,** with the Asp.

113. *Alabaster*—**A Cameo.** Too worn for recognition.

Found in the Tiber. Once the property of Marshal Blücher, as evidenced by the certificate held by the collector.

114. *Chalcedony-Onyx*—**Hercules with his Club.**

115. *Sardonyx*—**Petrarch's Laura.**

"Like the love of Abelard and Héloise, the love of Petrarch for Laura has been the foundation of that immortality which their memory enjoys. In no other respect, however, were the two cases alike, for the love of Petrarch was free from every trace of that carnalism which tainted the affections of Abelard and Héloise."

116. *Chalcedony-Onyx*—**Livia,** wife of Augustus.

Remark the pale-green color of the garment covering the head.

117. *Maculated Agate*—**Caius Gracchus.** Rare stone.

118. *Sardonyx*—**Marciana Augusta,** sister of Trajan and mother of Matidia.

119. *Sardonyx*—**Cicero.**

120. *Coral*—**Jupiter Serapis.**

121. *Onyx*—**An Oriental Female.** A full-length nude figure.

Notice the natural flesh color of the stratum in which the figure is cut.

122. *Pale Sardonyx*—**Aspasia and Pericles.**

CASE H.

123. *Onyx*—**Hadrian,** fourteenth Emperor of Rome. Fragment of a grand antique cameo.

124. *Onyx*—Double cameo, Egyptian. A jeweled **Sittah** on the obverse, and the **Lotus-plant** on the reverse.

125. *Sardonyx*—**Diogenes the Cynic** in his tub.

Alexander the Great, it is related, said to him, "I am Alexander the Great," to which the cynic replied, "I am Diogenes the Cynic." Alexander then asked whether he could oblige him in any way, and received for answer, "Yes, you can stand out of the sunshine." He wore coarse clothing, always had his baton, lived on very simple food, and argued that man needed no luxuries to be truly happy.

126. *Chalcedony-Onyx*—**Urania,** one of the Nine Muses—Astronomy.

127. *Agate-Onyx*—**Jupiter, Juno with her Peacock, and Minerva.** Grand antique cameo.

The Greek inscription is curious, being in relief: Τ. ΓΛΥΚΕΡΟΤΕΡΩΝ | ΘΕΩΝ—"Of the Sweeter Deities" (Τ. probably for ΤΩΝ).

This cameo is typical of the recognized religion whose earthly enthronement was upon the Evantine and the Capitoline hills. There are (counting the attendant birds) six figures on the gem; they are before the portico of the temple built by Tarquinius on the Capitoline Hill. Jupiter, King of heaven, protector of man—in fact, their heavenly Father—is represented seated, thunderbolt in hand, symbolic of his power to command thunder and lightning and bring them from the heavens at his will. He was also regarded as the protector of both the internal and the foreign diplomacy of the state. Above his head the eagle, an impersonation of himself. All birds were said to fly upon his errands.

On the left of the portico stands Juno, Queen of heaven and patroness of women; she is attended by her favorite peacock. The conjugal relation of Juno to Jupiter is

indicated in this cameo, where she stands on the right, by her hand resting on Jupiter's shoulder. While her husband governed more particularly the affairs of men and of state, Juno presided especially over the domestic affairs of the household, in which naturally women were occupied.

On the right of Jupiter stands his daughter Minerva, the third of the Capitoline divinities, attended by her symbolic bird, the owl, her messenger by night, who with visage almost human looks wisely on the world. Minerva is represented with helmet and shield, because she protected the military forces and was believed to send victory to those who sought her aright, and appointed fête-days for aged laborers and children. Not least among the blessings of her earthly mission were the hours of rest and diversion enjoyed by weary women, and by children freed on these occasions from all scholastic penalties.

The partly-obliterated Greek inscription announces them to be "the Sweet Loved Principal Gods." The ornamented cornice about the contour is characteristic of the gem-engraving of the age. The cameo is Græco-Roman.

128. *Chalcedony*—**An Amulet** or Talisman cameo (*Amuleto della Fecundita e Propagazione*).

The symbol used is an "aringa," a fish that in Italy deposits from thirty to forty thousand eggs annually.

129. *Chalcedony-Onyx*—**Sulla the Dictator,** B. C. 138.

130. *Chalcedony-Onyx*—Beautiful cameo of the sixteenth century. **Pyrrhus** in the guise of Cupid detaining his father, **Achilles,** who has been called to the Trojan war.

The other figures are Deidameia, the mother of Pyrrhus, and her sisters, the daughters of Lycomedes, King of the Dolopians. Pyrrhus was also called Neoptolemus. The cameo has been broken and partially restored.

See rude cameo in turquoise, No. 330.

131. *Agate*—**Septimius Severus,** twenty-third Emperor of Rome.

CASE I.

132. *Alabaster*—**A Persian Shah.**

133. *Onyx*—**Cupid Guiding a Biga.**

134. *Sardonyx*—**Plato,** the comic Athenian poet, B. C. 429–348.

135. *Agate-Onyx*—**Livia,** widow of Augustus.

136. *Agate*—**An Intaglio,** bought of Mirza Petros Khan, Persian commissioner to Vienna Exhibition, 1873.

137. *Onyx*—A Greek cameo. **Dajankee** (also known as Dāiokēs or Dēiokēs), a Persian prince seven centuries B. C. He was the founder of the empire.

138. *Chalcedony-Onyx*—**Cicero.**

139. *Agate*—**Hercules.**

140. *Onyx*—**Chimera.** Very fine.

141. *Amethyst*—**A Scenic Mask.** Antique, of the earliest Roman period.

142. *Agate-Onyx*—**Attalus,** King of Pergamos, B. C. 241–197.

A patron of literature and the arts.

143. *Agate Onyx*—**Augustus,** first Emperor of Rome, B. C. 63–A. D. 14.

After the assassination of his uncle, Julius Cæsar, he united with Antony and Lepidus to overthrow the conspirators and to form a second triumvirate over the whole Roman world. Augustus managed to rid himself successively of Antony and Lepidus, and thenceforth reigned supreme. His reign was long and prosperous, and was distinguished by its patronage of arts and letters.

144. *Sardonyx*—**A Bacchante crowned,** with a mask.

145. *Agate*—**Hercules.**

146. *Carnelian*—**Intaglio.** Antique, bought of Mirza Petros Khan, Persian commissioner to the Vienna Exhibition, 1873.

147. *Carnelian*—**Cincinnatus preparing to Take the Field.**

148. *Onyx*—**Livia.**

CASE J.

149. *Egyptian Jasper*—**A Castellated Head,** representing on the obverse the head of Cybele.

It is surrounded by an inscription giving the names of cities in the Ionian Confederacy, as follows: ΣΜΥΡ[ΝΑ] ΦΩ[ΚΑΙΑ] ΚΛ[ΑΡΟΣ] ΕΡ[ΕΤΡΙΑ] ΧΑ[ΛΚΙΣ]

ΤΕ[ΟΣ], ΜΥ[ΚΑΛΗ] ΛΕ[ΒΕΔΟΣ] ΚΟΛ[ΟΦΩΝ] ΕΦ[ΕΣΟΣ] ΠΡ[ΙΗΝΗ] ΜΥΟΝ [ΝΗΣΟΣ] ΜΙΛ[ΗΤΟΣ]—Smyrna, Phocæa, Klaros, Eretria, Chalcis, Teos, Mycale, Lebedos, Colophon, Ephesus, Priene, Myonnesus, Miletus.

The inscription on the reverse is in abbreviated Greek:

The inscription in full would read as follows: ΔΩΡ[ΟΝ] | ΕΚ ΤΟΥ ΔΗΜ[ΟΣΙΟΥ] ΤΩΝ | ΙΩΝΙΚ[ΩΝ] ΠΟΛΕ[ΩΝ] ΕΙΣ | ΤΟΝ ΕΝ ΣΜΥΡΝ[ΗΙ] | ΝΑΟΝ ΤΟΥ | ΟΜΗΡ [ΙΟΥ]—Gift from the league of the Ionian cities to the Temple of the Homerion in Smyrna.

The above rendering and explanation is from my friend, Dr. Isaac H. Hall, Curator of the Metropolitan Museum of Art, New York, and, although it differs slightly from my own, I give it the preference, and express many thanks to that scholar for his aid.

150. *Egyptian Jasper*—Represents **Antoninus Pius** and his Genius supplicating the deity Speranza on the inauguration of a military expedition. Minerva on the right.

See also No. 51, Case C, a smaller gem—very similar, though a philosopher occupies the place of Minerva.

151. *Pale Sardonyx*—**Homer,** with inscription.

This stone has eleven strata, the two most remarkable being those the color of the yelk of an egg. I obtained this through Marselli from a Turk who during the late war found it in the palace of Abdul Assiz, who committed suicide.

152. *Sardonyx*—**Septimius Severus,** twenty-third Emperor of Rome, A. D. 146–211.

Though proverbially severe, as his name indicates, he was one of the greatest of the Roman emperors, and held important military commands under the emperors Marcus Aurelius and Commodus, and at the death of Pertinax, A. D. 193, became emperor. He commanded at the siege of Byzantium, and is noted for the terrible

severity with which he punished that city for its prolonged resistance. He made brilliant conquests in the East—Seleucia, Babylonia, Armenia, Palestine, and Egypt. He also attacked the Caledonians in Britain, and built the famous Roman wall across the northern part of the island. He died at York, poisoned by his two sons, Caracalla and Geta.

153. *Onyx*—**Marcus Aurelius,** sixteenth Emperor of Rome.

An allocution of Marcus Aurelius before the Prætorian Guard: their banners are inscribed S. C. (*Senatûs Consultum*). Very fine and interesting cameo. A basso-rilievo having much resemblance to this can still be seen on the ancient Arch of Constantine at Rome.

154. *Chalcedony-Onyx*—**Socrates.**

155. *Chalcedony-Onyx*—**Hercules and Deianira.**

The subject of this cameo remained in doubt to me for a long time, on account of the child in the oak tree.

156. *Onyx*—**Hebe,** pouring out the ambrosial draught to Hercules.

157. *Chalcedony-Onyx*—**The Grief of Achilles at the Death of his friend Patroclus.** A Greek cameo.

CASE K.

All the subjects in this case are of the animal kingdom. (See "Animals and Birds," page 115.)

158. *Amethystine Quartz*—**A Stag Reposing.** A similar one is in the Musée de Cluny, Paris.

159. *Onyx*—**An Eagle.**

160. *Sardonyx*—**An Eagle.**

161. *Jasper-Onyx*—**A Lion Devouring a Horse.** Fine stone.

162. *Sard*—**Langoaste,** a shell-fish of the Mediterranean Sea, resembling a lobster.

163. *White Agate*—**Ostrich.**

164. *Sardonyx*—**A Lion.**

165. *Chalcedony-Onyx*—**A Horse.**

The Greeks adored and carried gems representing a horse, in memory of the stratagem practised by Ulysses at the siege of Troy, when he caused a wooden horse to be made in which he and arms were transported by night into the city of Troy.

166. *Onyx*—**A Dog.**

167. *Onyx*—**A Dog.**

168. *Onyx*—**A Dog Reposing.**

169. *Onyx*—**A Lioness.** Beautiful utilization of color of the stone.

170. *Onyx*—**Wild Boars,** the animals which first taught man to plough the earth.

171. *Pale Sard*—**A Bull.**

172. *Green Jasper*—**A Horse.** Intaglio.

173. *Pale Sardonyx*—**A Cock,** symbol of vigilance, as it announces the coming day.

173½. *Chalcedony-Onyx*—**A Lion** (Cinque-cento).

174. *Carnelian*—**A Horse's Head.**

175. *Sard*—**A Monkey's Head.**

176. *Alabaster*—**A Lion's Head,** with a red tongue.

177. *Onyx*—**Two Domestic Cats.**

178. *Agate*—**A Stag** (Cinque-cento).

179. *Sard*—Fine Antique Cameo of an **Animal.**

The introduction of sculptured animals upon stones of Roman rings was derived from the Egyptians.

180. *Chalcedony-Onyx*—**Two Camels** (Cinque-cento)

CASE L.

181. *Maculated Sardonyx*—**The Goddess Canobus,** the divine source in nature of humidity. Grand cameo.

The Egyptians represented her with a human head surmounting a vase of water: she was considered the enemy of fire, and was adored by the thirsty and weary. Tradition states that the priests of Canobus, to prove her potency, announced that she could destroy fire, and made a large image in terra-cotta filled with water: in the base of the image-vase were secreted holes which were cunningly stopped with wax, so that until the miracle was exhibited no water was visible. A fire of quick-burning wood was then kindled, and the deity Canobus was held or set closely on the fire: the wax melted, and naturally the water extinguished the fire, and victorious Canobus, as she was proclaimed, was adored as the greater power, having conquered the fire. In the Bibliothèque Nationale at Paris there is a large vase of this deity in a beautiful state of preservation; also several in the British Museum.

182. *Oriental Sardonyx*—**Claudius,** fourth Emperor of Rome.

This cameo was cut in the first century, in the epoch of Claudius. I believe this to have been cut by fragments of corundum.

183. *Sardonyx*—**Mercury.** Curious red spots.

184. *Agate*—**Valerianus Senior,** forty-fourth Emperor of Rome, A. D. 244.

An able man, proclaimed emperor by the Senate and the army. A great persecutor of the Christians. Made war against Sapor, King of Persia. The Romans had conquered the Persians when Sapor asked for an armistice and that Valerianus

should come with his generals and arrange the terms of peace. He then encircled them with a powerful force, and held Valerianus ten years a prisoner, and made him daily kneel down while he mounted his horse. Valerianus died of chagrin. Then Sapor flayed Valerianus and prepared and stuffed his skin, and put it in the palace as a souvenir of a Roman emperor prisoner.

185. *Onyx*—**Marcus Aurelius,** sixteenth Emperor of Rome.

With Lucius Verus was appointed the successor of Antoninus Pius. He was a Stoic and a philosopher. He made war in Germany and in the East, and sent out his associate, Lucius Verus, to Armenia, where Lucius Verus died of apoplexy. From this time Marcus Aurelius remained sole emperor—about eight years.

186. *Agate*—**Lucius Junius Brutus.**

187. *Chalcedony*—**Plato,** the Greek philosopher and poet. Two butterfly wings, emblematic of the beauty and gayety of his verses.

188. *Onyx*—**Chimera,** four heads.

189. *Onyx*—**Dante.**

190. *Agate*—**Incognito** (Cinque-cento).

191. *Pale Onyx*—**Pallas.**

192. *Pale Onyx*—**Mæcenas.**

193. *Jacinth*—**Ptolemy XII.,** King of Egypt. A rare stone.

By the will of his father, Ptolemy Auletes, who died B. C. 51, Ptolemy and his sister, the brilliant and fascinating Cleopatra, were married and made joint occupants of the throne. The brother died B. C. 47, and Cleopatra was left alone to practise her charms, first on Cæsar, and then on Antony.

194. *Onyx*—**Matidia,** niece of Trajan.

195. *Lapis Lazuli*—**Oriental King.** Crown surmounting turban.

196. *Chalcedony-Onyx*—**Virgil,** the Latin poet.

197. *Sardonyx*—**Augustus,** first Emperor of Rome, and **Livia,** his wife.

Livia, wife of Augustus and empress, a very able and ambitious woman, beautiful and beloved by Augustus. Before being married to him she was the wife of Tiberius Claudius Nero, by whom she had a son, Tiberius. Augustus compelled the first husband to divorce Livia, and then married her. No son was born to her of Augustus, but Tiberius, her son by the first marriage, became emperor.

198. *Chalcedony-Onyx*—**Lysimachus,** without the horn of Jupiter Ammon.

199. *Sardonyx*—**Nerva,** twelfth Emperor of Rome.

200. *Pale Sardonyx*—**Scipio Africanus,** so called on account of his conquests in Africa. He destroyed Carthage.

201. *Sardonyx*—**Olivia.**

202. *Sard*—**Juno.**

CASE M.

All the subjects in this case are mythological.

203. *Paragon* or *Touchstone*, employed by jewellers to prove the quality of gold.

This interesting cameo, having ten figures, counting the birds, etc., has baffled many connoisseurs in their efforts to interpret its legend. The subject is mythological, and the following explanation (my own) is offered:

The conception of this curious composition represents a group of mythological characters associated with the amours and pleasures to which Jupiter abandoned himself after the prolonged labor of having combated and conquered the Giants.

Jupiter and Juno hold festival; Jupiter, King of heaven, sits complacently in Paradise enthroned by clouds; beside him the peacock, Juno's vain companion and symbol, spreads wide a canopy with his luxurious plumage. "This is a day," says the peacock, "to see and to be seen." On the left floats in air Ganymedes borne by his winged friend.

Ubiquitous Jove, with his second eagle-self already on earth, chases the fair Antiope, who by her giant strides evinces that she would fain elude his grasp; Danaë on the left also hastens her pace, having opportunely espied the fruit and flowers beyond being enriched by the golden rain, by which transformation Jupiter had already ensnared her. On the right, virgin Diana, dreading the sight of men, fresh from the Aventine, accoutred for the chase, advances in a grove of trees, followed by Fauna Fatua, her second self: they approach Iris, who, looking to the skies, wafts to the symbol of her mistress, the queenly Juno, salutations announcing the strife she has enkindled here on earth. The large eagle below is to indicate the presence of Jupiter.

204. *Pale Sardonyx*—**Hercules.**

205. *Onyx*—**A Bassarid.**

206. *Chalcedony-Onyx*—**Diana.**

207. *Paste, unclassified*—**The Hermaphrodite.**

208. *Agate-Onyx*—**Iole**, beloved of Hercules.

209. *Chalcedony-Onyx*—**Venus.**

210. *Chalcedony-Onyx*—**Apollo.**

211. *White Chalcedony*—**Medusa** (Cinque-cento).

212. *Onyx*—**Jove Serapides.** An antique cameo, a splendid work.

213. *Sardonyx*—**Hercules with the Lion's Skin.** The setting and the diamond sparks are mediæval and rude.

214. *Sardonyx*—**Ajax**, son of Telamon, second only to Achilles in bravery.

In a contest for the armor of Achilles, Ulysses conquered him, and this caused his death. Beautiful cameo.

215. *Sardonyx*—**Thyia**, one of Dionysus' suite, with the mask of Medusa.

216. *Agate*—**Minerva.**

217. *Onyx*—**A Bacchante.**

218. *Sardonyx*—**Bust of a Faun,** with a tiger-skin. Beautiful stone.

219. *Agate-Onyx*—**Iole,** daughter of Eurytus, married to Hyllus, son of Hercules.

220. *Sardonyx*—**Jupiter.**

221. *Onyx*—**Profile of Medusa,** generally given in full face.

222. *Agate-Onyx*—**Lena,** bacchante, with a goat's head on her shoulder. Beautiful maculation in the upper stratum.

223. *Onyx*—**Chimera.**

224. *Pale Sardonyx*—**Minerva.**

225. *Agate*—**Minerva.**

226. *Onyx*—**Minerva, a Caprice.** Helmet, head, and breast ornamented with masks. Very fine.

227. *Maculated Red Calcite*—**Jupiter,** surnamed Maximus. (From the collection of Vannutelli, a celebrated Roman advocate, who had a fine cabinet.)

CASE N.

228. *Oriental Green Jasper*—**Justinian,** surnamed the Great, Emperor of Constantinople, A. D. 527–565, husband of the beautiful actress Theodora.

229. *Rich Red Jasper*—**Aristides,** a Greek philosopher.

230. *Onyx*—**Livia,** wife of Augustus.

231. *Sardonyx*—**Hercules with the Lion's Skin.**

232. *Agate*—**Brennus,** general of the Senonian Gauls, B. C. 390. He defeated the Romans at the Allia and took Rome.

233. *Agate*—**Psyche.**

234. *Chalcedony*—**Antoninus Pius,** fifteenth Emperor of Rome.

235. *Agate-Onyx*—**Bellerophon,** catching the "winged horse Pegasus" drinking at the well of Peirene. **Pegasus,** son of Medusa by Poseidon.

236. *Sardonyx*—**Apollo.**

237. *Amethyst*—**Medusa.**

238. *Pale Onyx*—**Incognito.**

239. *Chalcedony-Onyx*—**Incognito.** Fine head.

240. *Onyx*—**Pallas.**

241. *Chalcedony-Onyx*—**Plato,** the Greek philosopher.

CASE O.

242. *Oriental Chalcedony, tinged with Sapphire hue*—**Meleager,** wild-boar hunting in the wilds of Calydon. Interesting antique cameo.

243. *Agate*—**A Moor.**

244. *Sardonyx*—**Incognito.**

245. *Agate*—**Incognito.** A fine stone.

246. *Lapis Lazuli*—**A Faun** (Cinque-cento).

247. *Agate-Onyx*—**Cicero,** the Roman orator.

248. *Carnelian*—**Geta,** brother of Caracalla, twenty-fourth Emperor of Rome.

249. *Agate-Onyx*—**Hercules.**

250. *Onyx*—**Crispina,** wife of Commodus.

251. *Sardonyx*—**Julia,** daughter of Titus.

252. *Sardonyx*—**Galba,** sixth Emperor of Rome.

253. *Onyx*—**Leander.** Cut by Santarelli.

254. *Gold*—Medal portrait of **Gio. Antonio Santarelli,** who cut the cameo of Leander, above. I bought this of one of his descendants.

255. *Agate-Onyx*—**Gallienus,** forty-fifth Emperor of Rome, A. D. 260–268, the son of Valerianus Senior.

When the news came that his father was prisoner in Persia, Gallienus might have gone with a legion and have tried to release his father, but for his own ambition he had himself proclaimed emperor.

256. *Sardonyx*—**Pallas.**

257. *Agate*—**Augustus in Youth.**

258. *Onyx*—**Pertinax,** nineteenth Emperor of Rome.

259. *Oriental Onyx*—**Numa Pompilius.**

260. *Agate-Onyx*—**Mæcenas,** the friend of Augustus and the arts.

He had a palace where now stands Santa Maria Maggiore.

261. *Jasper*—**A Bacchanal.**

262. *Sardonyx*—**Chimera,** with four heads.

CASE P.

263. *Onyx*—**A Satyr,** showing teeth.

264. *Face of Chalcedony*—**Tiberius,** second Emperor of Rome, A. D. 14–37. A valuable fragment of an antique cameo cut in his epoch. Finished in plaster and gilded by the collector.

Was adopted by Augustus and succeeded him; was noted for his cruelty and licentiousness; his long reign is one of the darkest in Roman annals. Much of his time was spent in lascivious debauch in the island of Capreæ, while the affairs of the Empire were left in the hands of the Senate at Rome.

265. *Agate-Onyx*—**Jupiter Serapis.** A superb antique cameo. (See "Hilda's Tower," page 379.)

266. *Onyx*—**John the Baptist.** A curious cameo. Examine closely inscription.

267. *Pale Sardonyx*—**Coriolanus.** His mother and wife beseeching him to raise the siege of Rome. On the left the Roman guard who accompanied his mother, and on the right his own, the Volscian guard. Superb cameo. (See "Historic Cameos," page 119.)

268. *Onyx*—**The Miraculous Transportation of the Virgin Mary's House** across the Adriatic Sea to Loretto, where it now is visited within the magnificent Cathedral of Loretto by thousands of pilgrims annually.

269. *Onyx*—**Cicero.**

270. *Agate-Onyx*—**The Annunciation.** Superb cameo of the sixteenth century.

Wonderful utilization of the maculation in the stone; when held to the light, an archway is seen between and beyond the Angel and Mary.

271. *Sardonyx*—**Portrait of the Marquis de Lafayette,** by one of the incisori of the close of the last century.

CASE Q.

272. *Pale Onyx*—**Priam asking Achilles for the Body of Hector.**

273. *Sard*—**Jove.**

274. *Sardonyx*—**Medusa,** daughter of Phorcys and Ceto.

275. *Sardonyx*—**Plautilla,** wife of Caracalla and daughter of the African Plautianus Fulvius.

276. *Red Feldspar*—**A Jewish King.** Cut in imitation of the antique by M. Sommerville.

277. *Onyx*—**A Divinity.** Antique fragment of first century.

278. *Onyx*—**Petrarch's Laura.**

279. *Agate-Onyx*—**Agrippina,** daughter of Germanicus and Agrippina.

She was daughter, sister, wife, and mother of an emperor. Her vices and her ambition rendered her famous. She married Crispus Passienus, twice consul, whom she poisoned. She entered the capital on a car similar to a priest's offering-car, and shared the imperial powers and honors with Claudius.

280. *Garnet*—**A Scenic Mask,** bearded.

281. *Garnet*—**A Faun.**

282. *Chalcedony, tinged with Sapphire color*—**Vestal Virgins before their Temple,** guarding the Palladium, the sacred effigy of Minerva. (See "Belgium's Contribution," page 356.)

283. *Maculated Jasper*—**A Philosopher.**

284. *Chalcedony-Onyx, double gem*—Obverse, **An Empress,** in relief. Reverse, **Virgin and Child.** Intaglio.

285. *Amethyst*—**Gordianus Africanus Junior,** thirty-second Emperor of Rome.

General of an African legion, proclaimed emperor, and recognized by the Roman Senate. He was associated with his father in the empire. Died by assassination.

286. *Onyx*—**Commodus,** eighteenth Emperor of Rome.

287. *Alabaster*—**Female Head,** with turreted crown, signifying a city.

288. *Chalcedony-Onyx*—**Semele,** afterward called Thyone, mother of Dionysus (Bacchus).

CASE R.

289. *Chalcedony*—**Heliogabalus,** twenty-eighth Emperor of Rome. Rare and beautiful cameo, giving the entire figure.

The globe in his right hand is emblematic of the power then attributed to Roman emperors—a power governing, as was supposed, the whole earth; his left hand rests on the pointless sword, denoting that in keeping with the dignity of his imperial functions he was not to execute, but to command.

290. *Sardonyx*—**The Power of Love:** Cupid in a chariot drawn by a goat and a lion.

"He drives not only the lascivious, but the strong."

291. *Siberian Labradorite*—**Full Moon.**

292. *Sardonyx*—**Aristides,** a Greek philosopher.

293. *Sardonyx*—**Germanicus,** nephew of Tiberius, and his wife **Agrippina.**

Agrippina, daughter of Marcus Agrippa and wife of Germanicus, was distinguished for her virtues and heroism, and shared all the dangers of her husband's campaigns.

294. *Sardonyx*—**A Gladiator.**

295. *Maculated Agate-Onyx*—**Pallas.** Beautiful stone; notice color.

296. *Onyx*—**Marciana,** sister of Trajan.

297. *Onyx*—**Ptolemæus.**

298. *Chalcedony-Onyx*—**Domitia.**

299. *Agate-Onyx*—**Phœbus in a Quadriga.**

300. *Jasper*—**Roman Mask.**

301. *Chalcedony-Onyx*—**Germanicus.**

302. *Chalcedony-Onyx*—**Lysimachus,** general of Alexander and King of Thrace.

303. *Chalcedony-Onyx*—**Meleager,** the wild-boar hunter.

304. *Agate-Onyx*—**Ajax,** one of the League who made war on the Trojans.

305. *Pale Sardonyx*—**Portrait of a Gladiator,** known as the Bustuarius.

He sought to propitiate the shades of the distinguished dead by bloody contests before their tombs, and thought thus to pacify the infernal gods on their behalf. It was an ancient custom to sacrifice at those sepulchres captives taken in war, as Æneas did at the funeral-pyre of Pallas. The unfortunate prisoners often prostrated themselves before the mortuary shrines of those they adored, and wept, as did even Achilles at the funeral of Patroclus. (See No. 157, Case J.)

This gem is a portrait, and does not represent the gladiator in the position as in the gem shown in my collection of 1877, which is not now in my possession.

These funeral scenes were eventually converted into pompous spectacles of luxury and expense, and were celebrated, to the great delight of the people, in the forum and theatres, entirely forsaking the sepulchres, and were called "the gladiators' funeral rites for the souls."

306. *Sardonyx*—**Claudius Albinus,** twenty-second Emperor of Rome, born at Adrumetum in Africa.

Had a valorous army, which Septimius Severus feared, thinking he would prove a competitor for the Empire. He resolved to make a friend of him, and flattered him by creating him Cæsar and adopting him to the Empire, at the same time creating a war in order to keep him at a distance. But when Septimius Severus felt himself firm in the Empire, and had been recognized by the Senate and people of Rome, with a pretext of displeasure he caused Claudius Albinus to be destroyed in the war.

307. *Sardonyx*—**Tiberius,** second Emperor of Rome.

CASE S.

308. *Sardonyx*—**Vespasianus,** ninth Emperor of Rome, A. D. 70–79. A remarkable cameo.

He was born A. D. 9, reigned with great distinction, and was one of the noblest of the Roman emperors. Unlike most of them, he lived plainly, as a private citizen, rather than as one possessed of supreme power. He was never ashamed of the meanness of his origin, and laughed at those who tried to make out for him an illustrious pedigree. Receiving from a Parthian monarch a letter, beginning "Arsaces, king of kings," he replied, "Flavius Vespasianus to Arsaces, king of kings." The purity of his private life is said to have done more to reform the morals of Rome than all the laws which had ever been enacted. He is particularly noted for the siege of Jerusalem, begun by himself and completed by his son Titus.

309. *Sardonyx*—**Æsculapius,** "the blameless physician," son of Apollo and Coronis; also, the god of the medical art.

310. *Agate*—**Mercury.**

311. *Chalcedony-Onyx*—**Alexander of Macedonia.** Cut by Santarelli. (See medal portrait of the artist, No. 254, Case O.)

312. *Jasper-Onyx, with Marcasite*—**Vespasianus,** ninth Emperor of Rome.

The Romans, Greeks, and Persians used stones containing marcasite for engraved gems.

313. *Pale Agate-Onyx*—**Lysimachus,** a general under Alexander of Macedonia, and afterward King of Thrace.

314. *Oriental Chalcedony-Onyx*—**Apollo.** Very fine.

315. *Onyx*—**An Amazon,** with Phrygian beretto.

316. *Oriental Sardonyx*—**Hercules.**

317. *Agate-Onyx*—**Caligula,** third Emperor of Rome.

318. *Topaz*—**Valerianus Junior,** forty-sixth Emperor of Rome, son of Gallienus.

The party that had recognized his power was discontented, and had him assassinated. We find a representation of his head on coins and cameos.

319. *Chalcedony-Onyx*—**Satyr,** with the head of a goat.

320. *Sardonyx*—**Mars and Minerva.** Fragment.

321. *Chalcedony-Onyx*—**The Cymbal-player.** Fragment.

322. *Onyx*—**Pallas.**

323. *Red Jasper*—**Pergamos,** in a mantle called the chlamys.

324. *Onyx*—**Tellus,** the divinity of the Earth.

325. *Oriental Pale Sardonyx*—**Pupienus,** thirty-third Emperor of Rome, A. D. 238.

Proclaimed by the combined legions to reign with Balbinus. Pupienus was a valorous soldier, and went to war while Balbinus remained in Rome to protect the seat of the Empire. Assassinated by the Prætorian Guards.

326. *Jasper-Onyx*—**Young Augustus,** first Emperor of Rome.

327. *Sardonyx*—**Trebonianus Gallus,** forty-first Emperor of Rome. Beautiful stone.

Reigned A. D. 251–254; purchased a disgraceful peace from the invading Goths, and was, with his son Volusianus, put to death by his own soldiers.

328. *Pale Onyx*—**Quintius Hostilianus,** fortieth Emperor of Rome, the son of Trajan Decius.

Created Cæsar, and reigned with his father. We find coins and cameos of his reign.

329. *Sardonyx*—**Ælius Cæsar,** adopted by the Emperor Hadrian, who allowed him to take the title of Cæsar.

CASE T.

All the subjects in this case are engraved on turquoise.

330. *A Curious Old Turquoise*—**Achilles** parting with Deidameia and his son Neoptolemus or Pyrrhus.

Deidameia was one of the daughters of Lycomedes, King of the Dolopians.

This turquoise has lost its original bright blue color from age, as is the case with all in this collection. The arms and legs are cut entirely in relief. A straw can be passed under in several places. When the Grecian kings had decided to wage war against Troy, Agamemnon thought it important that Ulysses and Achilles should take part in the expedition. It was suspected that Achilles was concealed among the daughters of Lycomedes. Palamedes was commissioned to seek him out. Ulysses suggested a stratagem. He took a variety of ornaments for women and a shield and sword, and repaired as a peddler to the palace of the king of Scyros. A rare jewel attracted the attention of all the women except one, who examined closely the sword and shield. Suddenly, Palamedes and his companions clashed their arms together, feigning an attack on the palace. All the women ran away, but Achilles, who had been attracted by the sword and shield, threw aside his disguise, seized the arms, and assumed an attitude of defence. Having thus been discovered, Achilles, who longed for glory, soon yielded to their entreaties and joined the princes.

The cameo seems to represent Ulysses dragging away Achilles, who takes leave of his son Neoptolemus (who ten years later followed him to Troy) and of his beloved Deidameia, who blesses him. The figures behind Deidameia seem to be her attendants.

331. *Turquoise*—**Silenus and Bacchus.**

332. *Turquoise*—**Cupid.**

333. *Turquoise*—**Apollo in his Chariot.**

334. *Turquoise*—**Cupid and a Cock.**

335. *Turquoise*—**Domitia,** wife of Domitian.

336. *Turquoise*—**Venus Offering a Sacrifice.**

337. *Turquoise*—**Cupid at an Altar.**

338. *Turquoise*—**Deianira,** daughter of Althæa and wife of Hercules.

339. *Turquoise*—**Cupid Disarmed by Venus.**

340. *Turquoise*—**Cupid on a Dolphin.**

341. *Turquoise*—**Venus and the Wounded Adonis.**

342. *Turquoise*—**Cupid Offering a Libation to Venus.**

343. *Turquoise*—**Leda, and Jupiter as a Swan.**

344. *Turquoise*—**Plautilla,** wife of Caracalla.

345. *Turquoise*—**Medusa.**

346. *Turquoise*—**The Death of Cleopatra.**

It will be noticed this turquoise has lost its original bright blue color by age, yet on the head and face of Cleopatra the color is still pure and beautiful.

347. *Turquoise*—**A Naiad,** preparing to pour a libation to a god; Terminus.

348. *Turquoise*—**Cupid and the Car of Juno.**

349. *Turquoise*—**Psyche and Juno's Peacock.**

350. *Turquoise*—**Preparing to Pour a Libation on an Altar.**

351. *Turquoise*—**Venus and Cupid.**

352. *Turquoise*—**Virgil.**

353. *Turquoise*—**Cupid Pouring a Libation on an Altar.**

354. *Turquoise*—**Cupid in a Biga,** drawn by Nereids and Tritons.

355. *Turquoise*—**Aquila Severus.**

She was the second wife of Heliogabalus and a vestal virgin. She objected to marry him because forbidden as a vestal virgin; but Heliogabalus said, "I am priest of the Sun, and you are priestess of Vesta; we can marry, and must;" and they did. He lived with her a while, then repudiated her; took Annia Faustina, his third wife, and finally took Aquila Severus again for his fourth wife.

356. *Turquoise*—**Cupid Astride a Lion.**

CASE U.

357. *Sardonyx*—**Seneca the Philosopher,** born at Corduba, Spain.

He was in Rome during the earlier years of the reign of Augustus. He was a man of prodigious memory, powerful in his rhetoric and eloquence. He returned to his native country and passed many years of his married life there, but went again to Rome during the reign of Tiberius, and died there.

358. *Black Agate*—**A Mask of a Satyr.**

359. *Onyx*—**Hand pinching an Ear:** "Don't forget me."

A similar gem is in the Bibliothèque at Ravenna.

360. *Jasper*—**Caligula,** son of Germanicus, third Emperor of Rome; a tyrant.

361. *Chalcedony*—**An Assyrian King.**

362. *Agate*—**Incognito.**

363. *Onyx*—**A Flute-player.**

364. *Sardonyx*—**One of Ceres' Suite.**

365. *Bluish Chalcedony*—**An Ethiopian,** with turban.

366. *Sardonyx*—**Antinous,** the favorite of Hadrian.

367. *Chalcedony*—**A True Portrait of the Holy Sudarium.**

368. *Carnelian*—**Hercules.**

369. *Maculated Onyx*—**Sappho,** one of the Æolian school of lyric poetry.

370. *Sardonyx*—**Augustus,** first Emperor of Rome.

371. *Onyx*—**Paris of Troy.**

372. *Jasper*—**Figure of a Shepherd.**

373. *Sardonyx*—**Trajan Decius,** thirty-eighth Emperor of Rome.

Born in the province of Dacia, on the Danube. Proclaimed emperor by his legions. A great persecutor of the Christians.

374. *Onyx*—**Jove.**

CASE V.

375. *Maculated Sardonyx*—**Constantine,** Emperor of Rome A. D. 306–337, son of Constantius Chlorus, a Dalmatian.

His career was marked by many important events. In 306 A. D., after a long war against Maxentius, he finally conquered him at the Ponte Milvio. Maxentius was routed, and with many of his followers perished in the Tiber. Constantine founded the Roman city bearing his name—Constantinople. He erected it on the site of the ancient Greek city of Byzantium on the Bosphorus. He was the first Christian emperor, and recognized the importance of Christianity. Reigned about thirty years.

376. *Lapis Lazuli*—**A Child's Head.**

377. *Aqua-marine or Beryl*—**Quintus Herennius,** thirty-ninth Emperor of Rome, son of Trajan Decius.

Created Cæsar by his father. We find coins and cameos of his reign.

378. *Pale Sardonyx*—**An Owl.** The insignia of Minerva, usually on Athenian coins.

379. *Chalcedony-Onyx*—**Iole.**

380. *Sardonyx*—**Antique Bearded Mask.**

381. *Onyx*—**Alexander Severus,** twenty-ninth Emperor of Rome, and his mother, **Julia Mamæa.**

382. *Chalcedony-Onyx*—**An Amazon,** with Phrygian beretto.

383. *Chalcedony-Onyx*—**Figure of Pan,** the god of the Satyrs, playing on the Pandean pipes (Cinque-cento).

384. *Agate*—**Priam,** King of Troy.

CASE W.

385. *Black Serpentine*—**Pescennius Niger,** twenty-first Emperor of Rome.

He was governor of Syria during the latter end of the reign of Commodus, and on his death he was saluted emperor by the legions in the East, A. D. 193; but in

the following year he was defeated and put to death by Septimius Severus. He was frugal, temperate, and hardy in endurance of toil.

386. *Yellow Chalcedony*—**A Scenic Mask.** Roman.

387. *Pale Sardonyx*—**Queen Anne,** of Great Britain.

She succeeded William and Mary, and reigned from 1702 to 1714.

388. *Chalcedony-Onyx*—**Semiramis.**

389. *Onyx*—**A Bacchante.**

390. *Egyptian Jasper*—**Iole,** daughter of Eurytus of Occhalia and beloved by Hercules.

391. *Agate*—**Chimera.** Woman with a mask.

392. *Sard*—**Claudius,** fourth Emperor of Rome.

393. *Onyx*—**Incognito.**

394. *Sardonyx*—Obverse, **A Female Head;** reverse, **Head of a Pope.**

395. *Pale Sardonyx*—**Commodus and Crispina.**

Crispina, wife of the Emperor Commodus. On account of infidelity to her husband she was banished to Capreæ, and then put to death.

396. *Sapphire*—**Vespasianus,** ninth Emperor of Rome, A. D. 70–79. A rare stone.

397. *Sardonyx*—**Thyone,** mother of Dionysus (Bacchus).

398. *Sardonyx*—**Dionysus** (Bacchus) **in his Youth.**

399. *Onyx*—**Caligula.**

400. *Sardonyx*—**Livia,** wife of Augustus.

401. *Sardonyx*—**Lucius Verus,** seventeenth Emperor of Rome.

402. *Agate-Onyx*—**Mark Antony,** caricatured as a Satyr, showing that even in the glyptic art men took the liberty of caricaturing those in power.

403. *Agate*—**Matidia,** niece of Trajan and mother of Sabina.

CASE X.

404. *Siberian Jasper, red and green*—**Priapus.**

This remarkable piece of Siberian jasper is a double cameo, the purple-brown side representing Priapus, the green side a female Egyptian deity. It is mounted on a silver pedestal, and was intended as a household idol.

405. *Onyx*—**An African Woman.**

406. *Sardonyx*—**Jugurtha.**

407. *Onyx*—**Cleopatra and the Asp.**

408. *Sard*—**Hercules.**

409. *Onyx*—**Geta.**

410. *Pale Sardonyx*—**A Devotee.** A very fine cameo. Note open mouth and teeth.

411. *Chalcedony-Onyx*—**Greek Philosopher.**

412. *Sard*—**Æsculapius.**

413. *Sard*—**Silenus,** son of Hermes and constant companion of Dionysus (Bacchus).

414. *Chalcedony*—**Euryale,** sister of Medusa.

415. *Sard*—**Crispina,** wife of Commodus.

416. *Sardonyx*—**Minerva.**

417. *Agate-Onyx*—**A Faun** (Cinque-cento).

418. *Oriental Jasper*—**Gordianus Africanus Senior,** thirty-first Emperor of Rome.

Gordianus Africanus Senior, Emperor of Rome, was of noble and wealthy family, was general of a legion in Africa, and on the death of Maximinus Pius was proclaimed emperor and recognized by the Roman Senate.

419. *Pale Sardonyx*—**Apollo.** Notice flesh tint.

420. *Onyx*—**Cupid.**

421. *Sardonyx*—**Jupiter.** Laureated.

422. *Chalcedony*—**Aristides.**

CASE Y.

423. *Red Jasper-Onyx*—**Satyr and Nymph.** Superb cameo. Few museums possess a finer specimen of the glyptic art.

424. *Sardonyx*—**Constantine.** Very fine cameo.

425. *Oriental Sardonyx*—**Pallas** (Minerva).

426. *Agate-Onyx*—**Lucius Junius Brutus and Marcus Brutus.**

Lucius Junius has a beard; Marcus is without a beard.

427. *Pale Maculated Onyx*—**Hercules being Laureated before Minerva,** to whom he is recounting his exploits. (From the San Donati collection; Prince Demidoff's sale at Florence, March, 1880.)

428. *Chalcedony*—**Figure of Victory Guiding a Biga.**

429. *Pale Sardonyx*—**Scenic Mask.** Antique fragment of the first century.

430. *Chalcedony-Onyx*—**Young Hercules.** Fine cameo.

431. *Dark Onyx*—**Deo Pan**: the Pandean pipes hang on a branch. Cameo of the most exquisite fineness, cut by Girometti and signed by him. Observe even the toe-nails.

432. *Pale Amethyst*—**Young Augustus.**

433. *Pale Onyx*—**Amor Victorious,** mounted on a horned horse. Cameo of the fifteenth century.

434. *Sard*—**Pluto carrying off Persephone to Hades.** The flames are indicated at the right below.

435. *Chalcedony-Onyx*—**Mark Antony,** one of the triumvirate with Augustus and Lepidus.

Mark Antony was associated with Julius Cæsar in the overthrow of the Republic, and afterward with Cleopatra, and was finally himself overthrown by Augustus.

436. *Chalcedony-Onyx*—**Caracalla,** twenty-fourth Emperor of Rome, A. D. 211–217, so called from the long Gaulish tunic which he wore.

He was a monster of cruelty. He joined his brother Geta in poisoning their father, the Emperor Severus, and afterward killed Geta, stabbing him in the very presence of his mother, to whom the latter had fled for protection. Caracalla also erased the name of Geta from the triumphal column on which it had been inscribed beside his own name and that of their father. This column, with traces of the erasure, may still be seen at Rome. The Baths of Caracalla were built during his reign.

CASE Z.

437. *Agate*—**Septimius Severus,** twenty-third Emperor of Rome, and **Julia Domna.**

438. *Chalcedony-Onyx*—**Scenic Mask.**

439. *Coral*—**Mæcenas,** friend of Augustus.

440. *Onyx*—**Antinous,** favorite of Hadrian.

441. *Chalcedony*—**Mannikin** (Cinque-cento).

442. *Agate-Onyx, double cameo*—Obverse, **Domitia,** wife of Domitian, eleventh Emperor of Rome, and daughter of Corbulo, a general of Nero—a vain woman, fond of dress. Reverse, **Psyche,** wife of Amor.

443. *Onyx*—**Julius Cæsar.**

444. *Sardonyx*—**Volusianus,** forty-second Emperor of Rome, son of the Emperor Trebonianus Gallus.

The latter on beginning his reign, A. D. 251, conferred on his son the title of Cæsar, and in 252 the title of Augustus. Hence Volusianus is reckoned among the Roman emperors. Trebonianus and Volusianus were overthrown and put to death A. D. 254. As rulers they were weak and wicked, and their brief joint reign is associated with little but what is cowardly and discreditable. They repeatedly

purchased an ignominious peace from the Gothic invaders of the Empire. Their reign is signalized also by the breaking out, A. D. 252, of a dreadful pestilence which ravaged every part of the Empire for fifteen years.

445. *Sard*—**A Greek Philosopher.**

446. *Onyx*—**Nero,** fifth Emperor of Rome.

447. *Chalcedony-Onyx*—**Antoninus Pius,** fifteenth Emperor of Rome, in pontifical habit. Cut in the second century.

448. *Red Jasper*—**Diadumenianus,** twenty-seventh Emperor of Rome.

Marcus Opilius Antoninus Diadumenianus was son of the Emperor Macrinus. The latter on beginning to reign, A. D. 217, conferred the title of Cæsar on his son and associated him with himself in the government. On this account Diadumenianus is sometimes reckoned among the emperors, and in some of the medals issued by him he is styled Augustus. Father and son, however, after less than a year, were overthrown and put to death by Heliogabalus, A. D. 218.

449. *Sardonyx*—**Hippolytus,** son of Theseus.

Theseus afterward married Phædra. Phædra fell in love with her stepson Hippolytus, who rejected her offers, whereupon she accused him to his father of having attempted her dishonor. A similar incident is in Genesis xxxix.

450. *Sardonyx*—**Matidia,** niece of Trajan and daughter of his sister Marciana. Antique.

451. *Sardonyx*—**Æsop,** the fabulist.

Æsop, the father of fables and a contemporary of Solon, about B. C. 570.

452. *Sardonyx*—**Incognito.**

453. *Sardonyx*—**Pius VII.**

454. *Black Agate*—**A Parthian Slave.**

455. *Onyx*—**Seneca,** the Roman philosopher.

EGYPTIAN SCARABEI, SEALS, ETC.

CASE A A.

456. *Vitrified Paste*—**A Royal Egyptian Seal.**

The hieroglyph in the lower field is Heliopolis; the one at the right of the papyrus scroll is TI (to give); and the middle of the centre three is NEFER (good).

457. *Green Enamel*—**An Egyptian Amulet,** with a cartouche on each side.

457½. *Green Enamel*—**Flat Egyptian Amulet,** with cartouche.

458. Fine antique Egyptian **Scarabeus** in ivory, set in a silver ring. The silver ring is corroded from age. (From the cabinet of M. Demetrio, a

Greek gentleman, who twenty years ago gave a large collection to Athens.)

459. **A Scarabeus.**

460. **A Scarabeus.**

461. **A Large Funereal Scarabeus.**

462. **A Scarabeus.**

463. **A Scarabeus.**

464. **An Idol**—known as the god Thot-Ibio-Cephale.

465. **A Scarabeus.**

466. **The All-Seeing Eye.**

467. **A Scarabeus**—The legend of Thothmes III.: "The good god, master of the world, who appears as the Sun eternally."

468. **An Egyptian Deess, Ptah.**

469. **A Scarabeus.**

470. **A Scarabeus.**

471. **A Large Funereal Scarabeus.**

472. **A Scarabeus.**

473. *Vitrified Terra-cotta*—**Horus, Isis, and Nephthys.**

473½. **An Idol.**

474. *Sard*—**An Idol.** The Deess Thoueris, with the head of a lioness.

CASE BB.

475. **A Large Scarabeus—Menophis III.** and his wife **Tai** or **Taia.**

476. **A God.**

477. **A Gray Scarabeus.**

478. **An Idol,** found by M. S. in a tomb in Egypt, Feb., 1870.

479. **Pale Green Scarabeus.**

480. **Egyptian Talisman,** engraved on both sides.

C. *Plaster Impression of Obverse of No. 480*—**Thothmes III.**

D. *Plaster Impression of Reverse of No. 480.*

481. **Scarabeus.**

482. **Scarabeus.**

483. **Egyptian Seal.**

484. **The All-seeing Eye,** gilded.

485. **The Nileometer.**

486. **Scarabeus.**

487. **Scarabeus.**

488. **Scarabeus,** pale red and gray.

489. **Egyptian Talisman,** engraved on both sides.

A. *Plaster Impression of No. 489.* B. *Reverse,* **Thothmes III.**

490. **Egyptian Idol,** found by M. S. in a tomb in Upper Egypt, Jan., 1870.

491. **Scarabeus.**

(For other Egyptian Scarabei see page 769.)

ASSYRIAN AND BABYLONIAN CYLINDERS.

CASE CC.

The learned Assyriologist, Dr. William Hayes Ward, late of the Catherine Lorillard Wolfe Babylonian Expedition, has carefully taken the measurements and given most of the detailed descriptions of many of these cylinders. Others are by Messrs. Oppert, Lenormant, and Menant of the Académie des Inscriptions de l'Institut de France at Paris, and the author. (For notes and descriptions by M. Menant, see page 763.)

492. *Hematite*—**Babylonian Cylinder,** slightly concave. Length, 0.028 m.; diameter, 0.0135 m.

A god with one arm drawn back, the other drawn across his body and holding a wand; bearded, with a low round hat, and a short robe reaching to his knees. Behind him the crescent and the goddess Aa with high turban, both hands raised, long flounced dress, and hair with a roll behind and a long queue down her back. Before the god a small kangaroo-like animal in a sitting posture; also a worshipper, bearded, in a low, round hat, with one hand raised in worship, and the other across his breast; wearing a long fringed robe. Behind him the sun-god Shamash, with foot lifted on an animal; on his head a square cap of feathers (?); in one hand he holds a crook, the other being across his breast; the long robe covers one leg. Well cut with the corundum point, and well preserved. Circ. 1000 B. C.

A. *Plaster Impression of No. 492.*

493. *Hematite*—**Cylinder,** probably Phœnician, of a marked Egyptian type. Length, 0.019 m.; diameter, 0.009 m.

Within border-lines at the top and the bottom are two identical human figures facing each other, bareheaded, with short hair, beardless, dressed in a plain robe fringed at the bottom and reaching to the ankles, with one hand raised before them, the fingers very long, the other hand held behind the body and holding a small

object. Between the two figures and under their lifted hands is the Egyptian crux ansata (ankh). Behind the two figures is a sitting bird with wing lifted over a slender undetermined object; also a beardless human figure with long heavy hair down his back, a plain robe reaching to the ankles, with one hand lifted in worship before him, and the other behind his back; also a star over a column and dots. Well cut with the point, and very slightly worn. Circ. 500 B. C.

B. *Plaster Impression of No. 493.*

494. *Dark-Green Serpentine*—**Babylonian Cylinder.** Length, 0.027 m.; diameter, 0.015 m. Somewhat concave.

A god with one hand drawn back, the other across his breast, in a short robe; behind him a goddess (Aa) in a long flounced robe and with the two hands lifted; before him a worshipper in a long flounced (?) dress, with one hand lifted. Behind the latter figure are two long perpendicular lines and three lines of inscription. Cut with the point, and very badly worn. The lines have been retouched by some unskillful dealer. Circ. 1000-1500 B. C. The name of the first line, Zikar Sin, is the only one visible.

C. *Plaster Impression of No. 494.*

495. *Chalcedony*—**Babylonian Cylinder,** of the Second Empire, the lower third broken off. Length of fragment, 0.026 m.; diameter, 0.015 m.; end somewhat convex.

A columnar fire-altar. Facing it on each side is a worshipper, bearded, in a low round hat, with long hair, both arms raised, his long, plain robe belted about his waist. Behind the worshippers a considerable vacant space, with only a single lozenge-shaped figure (κτεὶς ?), coarsely wrought with the wheel; in good condition, except for the loss of the lower third. Circ. 400-500 B. C.

D. *Plaster Impression of No. 495.*

496. *Quartz Pebble*—**Babylonian Cylinder.** Length, 0.031 m.; diameter, 0.017 m., slightly concave.

A seated deity, beardless, bareheaded, holding up in one hand a vase. On each side of the deity is a line of archaic inscription. Facing the deity is a beardless worshipper in a long, plain robe, with one hand lifted in adoration. A second similar worshipper follows, and between the two are some indistinct small objects. Cut with the point, and much worn. Circ. 2000 B. C.

E. *Plaster Impression of No. 496.*

497. *Hematite*—**Hittite Cylinder.** Length, 0.023 m.; diameter, 0.01 m. A border-line at the top and the bottom.

The god Shamash, with a high pointed turban, in a long robe, with one bare leg lifted, holding a mace; before him a beardless worshipper in a low hat, in a robe reaching to the ankles, with one hand lifted in adoration; a small figure of Zarpanit, naked, with hands crossed over her breast, with her face in profile (unusual). Under her a lion leaping upon an antelope; a winged griffin with one front foot lifted. Facing and apparently attacking the griffin a god in a high hat, naked except a short garment about his loins, holds up a weapon behind him in one hand, and with the other appears to seize one of the griffin's legs. Behind him is the small head of a

goat (?), resembling one of the Hittite hieroglyphs. Wrought with both the point and wheel, and in good preservation. Circ. 600 B. C.

F. *Plaster Impression of No. 497.*

498. *Hematite*—**Babylonian Cylinder.** Length, 0.025 m.; diameter, 0.012 m. Very slightly concave.

A god with one arm drawn back, holding a wand in the other hand, bearded, in a low hat, wearing a robe that reaches his knees; before him the goddess Aa, with hands lifted, in a long flounced robe. Three lines of inscription. Wrought with the point, and in good condition, except that the figure of the goddess is considerably worn. Circ. 1000 B. C.

G. *Plaster Impression of No. 498.*

499. *Dark-Green Serpentine*—**Babylonian (?) Cylinder.** Length, 0.063 m.; diameter, 0.029 m. A border-line at the top and bottom.

A seated god, with a two-horned headdress, one hand lifted each side of his head, beardless, in a long flounced dress; behind him a small figure in a flounced dress; before him a table or altar with four spreading legs; upon it, and between two lines, an antelope; a small walking figure and a scorpion (?) over a dotted helix, which is over two birds facing each other, with their long tails bending back over their heads in a lyre-shaped arrangement; then two standing figures in flounced robes reaching to their ankles, with one hand raised. Rudely wrought with the point, and the human figures are drawn out with very slim bodies. Not much worn. Date and origin unknown. (Compare Collection de Clercq., *Catalogue méthodique et raisonné*, Plate IV., Fig. 28.)

Le cylindre qui paraît de Serpentine appartient incontestablement à l'époque la [redacted] plus antique de l'art chaldéen, aux premiers temps de l'ancien Empire. Il est au moins contemporain des cylindres portant les noms des plus anciens rois d'Ur, comme [redacted] et Dungi.

F. Lenormant

This interesting cylinder is incontestably of the most ancient epoch of Chaldean art. I showed it to Monsieur Lenormant at a séance of the Academy of Inscriptions at Paris: he was much interested in it, and wrote the accompanying notice on it. On the preceding page I give a fac-simile of his autograph note on the cylinder.

Nothing from my pen can add to the laurels won by this enthusiastic and learned archæologist, but this record expresses faintly the grateful memory in which I hold recollections of interviews with him in the Académie des Inscriptions de l'Institut de France at Paris in 1881, a few months before his decease.

H. *Plaster Impression of No. 499.*

(For other Assyrian and Babylonian Cylinders see pp. 755, 759.)

PERSIAN AND SASSANIAN SEALS, ETC.

CASE DD.

500. *Pale Sard*—**Intaglio Seal.** Inscription partly obliterated.

A. *Plaster Impression of No. 500.*

501. *Hematite*—**Intaglio Seal.**

502. *Plaster Impression of No. 501.*

503. *Chalcedony*—**Intaglio Seal.** A horned humpbacked ox.

504. *Plaster Impression of No. 503.*

505. *Pale Sard*—**Intaglio Seal.**

Two figures, male and female, with two blades between them resembling the arms of a windmill.

B. *Plaster Impression of No. 505.*

506. *Sard*—**Intaglio Seal.** A ram.

507. *Plaster Impression of No. 506.*

508. *Terra-cotta*—**Seal.**

The human-faced bull, a symbol of agriculture. Above, the baton of an augurer. At the left, the club of Hercules, symbolic of force; at the right, below, a sprig of grain. Of the epoch of Parthenope, the Grecian queen, who founded a city where now stands Naples.

509. *Carnelian*—**Intaglio.** A Persian seal—a horned moufflon.

510. *Plaster Impression of No. 509.*

511. *Sard*—**Intaglio Seal.** The inebriate parrot on a stand, with Pehlevi inscription.

C. *Plaster Impression of No. 511.*

512. *Carnelian*—**Intaglio Seal.**

513. *Plaster Impression of No. 512.*

(For further Assyrian and Persian Seals see pp. 758, 765, 768.)

PERSIAN AND SASSANIAN INTAGLIOS AND TALISMANS.

CASE EE.

The inscriptions on many of the Sassanian seals are in the Pehlevi or Pehlavi language, and date from the second to the sixth century A. D.

514. Transposed to No. 1432, Case A A A A A.

515. *Carnelian*—**A Wine-cellar Seal,** with inscription.

516. *Brown Jasper*—**An Amulet,** with rude ornamentation.

517. *Agate*—**A Winged Beetle.** Symbol of the flight of life.

518. *Agate*—**A Scarabeus,** with the sun and moon and an illegible inscription.

C. *Plaster Impression of No. 518.*

519. *Green Jasper*—**Sassanian.** Two figures imploring a blessing from the goddess of Agriculture.

D. *Plaster Impression of No. 519.*

520. *Sard*—**Intaglio Seal.** Armored warrior, with inscription.

E. *Plaster Impression of No. 520.*

521. *Agate-Onyx*—A magic or cabalistic **Talisman** of the fourth century.

The characters ΔΠ / T*** are numbers whose values give dates ΔΠ = 84; / T = 350. *** are values unknown, probably three 10s or three 20s. This is the result of a study made by Longperier at the Academy of Inscriptions, Paris, May, 1881.

F. *Plaster Impression of No. 521.*

522. *Oriental Jasper*—**Artaxerxes,** the founder of the dynasty of the Sassanidæ.

G. *Plaster Impression of Reverse of No. 522.*

523. *Sard*—Intaglio. **Contest between a Lion and a Bull,** with inscription in the Pehlevi language, fifth century A. D.

H. *Plaster Impression of No. 523.*

524. *Green Jasper*—**A Sassanian Seal,** with characteristic portrait and inscription.

J. *Plaster Impression of No. 524.*

525. *Red Jasper*—**An Amulet,** with hieroglyphics.

K. *Plaster Impression of No. 525.*

526. *Brown Jasper*—**An Amulet,** with rude embellishment or inscription.

ETRUSCAN SEALS, SCARABEI, INTAGLIOS, AND RINGS.

CASE FF.

527. *Agate*—Intaglio. **Warriors in Mortal Combat,** with inscription.

A. *Plaster Impression of No. 527.*

528. *Chalcedony-Onyx*—**An Etruscan Scarabeus,** with intaglio.

B. *Plaster Impression of No. 528.*

529. *Bronze*—**A Curious Etruscan Ring,** having two locks.

The first opens with a secret spring, and the second or inner lock with a minute key. The shank was also set free by a spring lock, so that it opened on a pivot hinge.

530. *Dark Sard*—**An Etruscan Scarabeus.** Very fine.

Achilles taking counsel from Ulysses.

C. *Plaster Impression of No. 530.*

531. *Bronze, with gold alloy*—**The Sprig with Rose.**

This was an emblem often added to the intaglios of Rhodes. Bought of an Hungarian gypsy in an encampment near Carlberg, north of Stockholm, Sweden. (See "Carlberg Gypsies," page 352.)

D. *Plaster Impression of No. 531.*

532. *Carnelian*—Intaglio. **Hercules in Repose beside a Stag.**

E. *Plaster Impression of No. 532.*

533. *Sard*—**An Intaglio,** very curious. An aërial locomotive with one wheel. Found at Esneh.

F. *Plaster Impression of No. 533.*

534. *Sard*—**A Talisman,** pierced so that it could be worn on a cord.

G. *Plaster Impression of No. 534.*

535. *Sard*—**Incognito.** The dog resembles the dogs of the nineteenth century.

H. *Plaster Impression of No. 535.*

536. *Sard*—**Intaglio.** An armorer.

J. *Plaster Impression of No. 536.*

537. *Sard*—**An Etruscan Scarabeus.** A horned bull.

K. *Plaster Impression of No. 537.*

538. *Sard*—An intaglio. **A Devotee before a Shrine.** Above, the symbol of divine recognition.

L. *Plaster Impression of No. 538.*

539. *Sard*—**An Etruscan Scarabeus.**

M. *Plaster Impression of No. 539.*

540. *Sard*—Intaglio. **An Equilibrist managing Three Balls.**

N. *Plaster Impression of No. 540.*

541. *Sard*—Intaglio. **A Trophy.** Archaic.

O. *Plaster Impression of No. 541.*

542. *Sard*—**An Etruscan Scarabeus.** A charioteer.

P. *Plaster Impression of No. 542.*

543. *Chalcedony-Onyx*—**Etruscan Ring,** with scarabeus, found in an excavation near Cornetto.

Q. *Plaster Impression of No. 543.*

544. *Sardonyx*—Intaglio. **Apollo with Harp.**

PHŒNICIAN AMULETS, SEALS, SCARABEI, ETC.

CASE GG.

To Ernest Renan, the biographer of Christ, "*our divine Redeemer,*" whose example he has followed in all his relations in life, this expression of my appreciation is rendered in gratitude for information given at séances of the Academy of Inscriptions, Paris, in explanation of Christian and Phœnician gems.

545. *Basalt*—**Phœnician Scarabeus.** Rare, large, and interesting. (From the Zanetti Collection, Venice.)

I have for many years had the pleasure of the acquaintance of the family Zanetti of Venice. Their ancestor, Antonio Maria Zanetti, born in Venice in 1680, was a great enthusiast in art and made a valuable collection of gems; many of them are in the Museum Correr at Venice, and quite a number are now in my possession. (See some further notice of Zanetti in "General Dealers," page 315.)

546. *Agate*—**An Amulet.** On the reverse is the serpent of Cadmus, coiled in repose.

A. *Plaster Impression of No. 546.*

547. *Paste*—Rude and curious figure of a **Bearded Priest.**

548. *Sard*—Intaglio. Archaic. The **Siren Aglaopheme,** who lived with Thelxiepeia on the island of Anthemusa, off the coast of Italy.

The shackles in her right hand were intended to bind Odysseus when charmed not only with the voices of the sirens, but also enchanted by the silver tones of their trumpets; but, heeding the advice of Circe, Odysseus stopped his ears and those of his companions with wax until his boat was beyond their power.

B. *Plaster Impression of No. 548.*

549. *Pale Gray Onyx*—**Scarabeus,** with intaglio of a warrior—broken.

550. *Basalt*—**Phœnician Scarabeus,** like 545. Beautiful and rare. (From the Zanetti Collection.) Phœnician scarabei are rare.

551. *Obsidian*—**A Phœnician Scarabeus,** Minerva. Archaic.

C. *Plaster Impression of No. 551.*

552. *Onyx*—An intaglio ring, **Minerva.** Archaic. Has probably been cut down from a scarabeus, B. C. 300 years.

D. *Plaster Impression of No. 552.*

553. *Sardonyx*—Intaglio. **A Winged Camel.**

E. *Plaster Impression of No. 553.*

554. *Jasper*—Intaglio. **A Bull.**

F. *Plaster Impression of No. 554.*

555. *Dark Sard*—Intaglio. Archaic. **Returning from the Vintage.**

G. *Plaster Impression of No. 555.*

556. *Onyx*—Intaglio. **The Flying Horse Pegasus.**

H. *Plaster Impression of No. 556.*

557. *Onyx*—Intaglio. **Minerva Protectrice.** Archaic.

J. *Plaster Impression of No. 557.*

558. *Basalt*—**Phœnician Scarabeus.** Rare, large, and interesting, like 550. (From the Zanetti Collection.)

559. *Basalt*—**Phœnician Scarabeus.** Ring found in Sardinia, of the time of the Phœnician occupation of that island.

A temple, in the centre of which is an altar with an idol stone. On the pediment is a solar disk, which probably was flanked by an uræus; also on the base of the temple, at either side, were these uræi; the minute figure above is a very beautiful Pegasus feeding. This rare Phœnician relic was viewed with interest in the Académie des Inscriptions at Paris in 1882.

K. *Plaster Impression of No. 559.*

560. *Porphyry*—Beautifully wrought on both sides. Two similar may be seen at the Museum in Bologna and two at the Louvre, Paris.

ABRAXAS, GNOSTIC GEMS, ETC.

CASE HH.

561. *Basalt*—**Anubis.** An amulet engraved on both sides and inscribed with Abraxas characters, unintelligible.

A. *Plaster Impression of Obverse of No. 561.*

B. *Plaster Impression of Reverse of No. 561.*

562. *Hematite*—**An Abraxas Seal,** both sides inscribed; also an inscription around the edge.

C. *Plaster Impression of Obverse of No. 562.*

D. *Plaster Impression of Reverse of No. 562.*

563. *Green Jasper*—Intaglio. **Abraxas.**

E. *Plaster Impression of No. 563.*

564. *Green Jasper*—**A Talisman.**

On the obverse is the figure of Apollo and the Semitic inscription, CЄMЄ[C] ЄIΛA[M] "Sun Eternal."

On the reverse is—

CTΑΛΩΑΡΙ
CΛΙΧΤΑΨΓΟ
ΧΝΘΒΙC

The third and last line is Chnubis. The inscription is evidently Gnostic and intended to be concealed.

F. *Plaster Impression of Obverse of No. 564.*

G. *Plaster Impression of Reverse of No. 564.*

565. Transposed to Case A A A A A, No. 1431.

566. *Serpentine*—Intaglio. **Abraxas,** with inscription.

H. *Plaster Impression of No. 566.*

567. *Agate*—**Abraxas Intaglio Ring,** with the sun, moon, stars, and inscription. A Cabalistic talisman of the third century. Inscription, *ΜΩΛ*. Naturally, the impression reads *ΛΩΚ*.

J. *Plaster Impression of No. 567.*

568. *Green Jasper*—**Amulet,** with inscriptions.

K. *Plaster Impression of Obverse of No. 568.*

L. *Plaster Impression of Reverse of No. 568.*

569. *Carnelian Onyx*—A beautiful **Abraxas Talisman.** A Gnostic gem. Raised inscription, SABAOTE, the name of a god worshipped by the Gnostics of the second century.

570. *Hematite*—Intaglio. Obverse, **Minerva.** Reverse, inscription.

M. *Plaster Impression of Obverse of No. 570.*

N. *Plaster Impression of Reverse of No. 570.*

571. *Agate*—**Abraxas.** Intaglio ring. The winged horse Pegasus surrounded by frolicking boys.

O. *Plaster Impression of No. 571.*

572. Transposed to Case A A A A A, No. 1429.

573. *Hematite.* A grand piece of great value. Intaglio-work equally decorating both convex and flat sides.

The central figure on the convex side is the god ΙΑΩ, a pantheus made up of the four elements—the serpent, the eagle, the human trunk, and the scourge—combining in himself many attributes of the solar divinity. Even scholars, seeing these inscriptions for the first time, exclaim, "Oh, I see that is Greek!" but soon they are undeceived when with the Greek vowels they encounter the perplexing consonants and other characters so unintelligible; in fact, these were only understood by the priests, who inscribed them for their superstitious followers.

P. *Plaster Impression of Convex Side of No. 573.*

Q. *Plaster Impression of Flat or Reverse Side of No. 573.*

574. *Red Jasper*—Amulet. Obverse, the **Gorgon Medusa.** Reverse, long inscription in Greek—Abraxas:

ΓΟΡΓΩ	ΑΝΛΑΛΩΩ
ΝΑΧΙΛΛ	CΙΝΑΛΨΙΩ
ΕVCΟΑΛΙ	ΜΗΤΙCΤΕVΕ
ΟΓΟΥΤΑVΡ	CΘΩCΑΝ
ΟVΙΟVΛΙCΘ	ΧΝΟVΒΙ

which should read:

ΓΟΡΓΩΝ ΑΧΙΛΛΕVC Ο ΛΛΙΟΓΟΥ ΤΑΥΡΟV
ΙΟΥΛΙC ΘΑΝ[ΟΝΤΕC] ΛΑΛΩ ΩCΙΝ ΑΛΨΙΩ
ΜΗΤ ΙCΤΕVΕCΘΩCΑΝ ΧΝΟVΒΙ

—"Gorgon, Achilles, the son of Halioges Tluros, Iulis; when they are dead, I say, may they be clothed and not be threatened by Chnubis!" "I say" is equivalent to "I wish" or "I utter."

R. & S. *Gutta-percha Impressions of Obverse and Reverse of No. 574.*

BYZANTINE.

CASE II.

Byzantine and other cameos of the sixth century, all representing Christ our Saviour.

575. *Oriental Jasper*—**Christ.** Byzantine, with inscription, sixth century A. D.

576. *Egyptian Jasper*—A ring. **The Crucifixion.** Byzantine, with gold letters, sixth century A. D.

577. *Green Jade*—Byzantine of the sixth century. **Christ,** giving a benediction with one hand and holding a manuscript in the other.

It is in the style of Giovanni Zemisces. This jade-stone is a remarkably beautiful specimen. Inscription, IC, abbreviation of Iesous; XC, abbreviation of Christos —Jesus Christus.

578. *Sard*—A ring. **Christ Bearing the Cross.** Six figures are visible.

579. *Heliotrope*—**Head of Christ,** crowned with thorns.

The natural spots in this jasper sanguinaria are utilized to represent the blood from the thorns.

580. *Antique Red Enamel*—Interesting Byzantine cameo. **The Virgin Mary and Infant Jesus,** with inscription in raised letters, sixth century A. D.

581. *Rock Crystal*—Intaglio. **Christ.** A sacred church implement, used in the twelfth century, held out on the end of a baton to be kissed by the faithful.

582. *Nephrite*—**A Christian Talisman** of the third century A. D.

583. *Sardonyx*—A Byzantine **Head of Christ,** both cameo and intaglio, with inscriptions on obverse and reverse.

584. *Antique Enamel*—**The Crucifixion.** Early Byzantine.

585. *Egyptian Jasper*—A curious Byzantine intaglio of **Christ Crowned with Thorns,** sixth century A. D.

586. *Heliotrope*—**Head of Christ.**

587. *Heliotrope*—**Adoration of the Child Jesus.**

588. *Agate-Onyx*—**Head of Christ.**

589. *Antique Red Enamel*—Interesting Byzantine **Cameo,** about the seventh century. At this epoch one first finds Christ on the cross. The inscription in raised letters: IC, abbreviation of Jesus; XC, abbreviation of Christos—JESUS CHRIST.

590. *Sardonyx*—A ring. **Christ Praying in the Garden;** the disciples surround him. Above, in the upper field, is the approving *NIKE.*

MACULATED PEBBLES, ETC.

CASE JJ.

All in this case are of the era of Art's Night, the eighth, ninth, tenth, and eleventh centuries.

591. *Turquoise*—**Two Grotesque Heads.**

592. *Agate*—**A Rude Carving,** characteristic of the tenth century.

593. *Agate*—**Rude Carving,** characteristic of the ninth century. A double head.

594. *Agate*—**A Rude Carving.**

595. *Agate*—**Two Children.**

596. *Agate*—**A Rude Carving.**

597. *Agate*—**A Rude Head.**

598. *Agate*—**A Rude Carving of a Bearded Head.**

599. *Green Jasper*—**A Head,** in sacerdotal costume.

600. *Mottled Jasper*—**Scipio Africanus.**

601. *Maculated Jasper*—**A Head,** with sacerdotal drapery.

602. *Turquoise*—**Juno, Queen of Heaven.** As such she was worshipped at her temple on the Aventine at Rome.

603. *Agate*—**Rude Carving,** of the ninth century.

604. *Turquoise*—**A Rude Female Head and a Skull.**

605. *Green Iceland Jasper*—**Rude Carving,** of the ninth century.

606. *Maculated Jasper*—**A Fury.**

607. *Maculated Jasper*—A very curious **Head** in alto-rilievo.

608. *Green Iceland Jasper*—Double cameo. Obverse, **A Rude Head,** in relief; reverse, **Venus.** Intaglio.

CASE KK.

All in this case are of the period of the Medici (Cinque-cento).

609. *Onyx*—**The Ark of Noah.** Setting of emeralds and pearls, of the sixteenth century.

610. *Chalcedony-Onyx*—**A Figure about to pour a Libation** (Cinque-cento).

611. *Chalcedony-Onyx*—**Atlas Bearing the Earth on his Shoulders.**

612. *Carnelian*—**A Woman of the Cinque-cento.**

613. *Chalcedony*—**An Angel's Head.**

614. *Chalcedony-Onyx*—**Cupid on a Dolphin.**

615. *Chalcedony-Onyx*—**Donna.**

616. *Chalcedony-Onyx*—**The Mandoliniste.** Rare. The three figures are represented with hands.

617. *Chalcedony-Onyx*—**A Sacrifice.**

618. *Sardonyx*—**A Head,** with Olympian cap.

619. *Red Agate*—**A Mask.**

620. *Chalcedony-Onyx*—**Venus in a Biga,** drawn by a lion and a leopard.

621. *Chalcedony-Onyx*—**Portrait of One of the Medici.**

622. *Jasper Onyx*—**Female Head.**

623. *Chalcedony-Onyx*—**A Woman.**

624. *Chalcedony-Onyx*—**Abraham about to Sacrifice Isaac.**

625. *Sardonyx*—**Artemisia,** with a vase containing the ashes of her husband's body: she is about to drink of them.

626. *Chalcedony*—**A Lady of the Medici Period,** with costume and hand.

627. *Venetian Paste*—**Incognito.**

628. *Pale Onyx*—**Cupid about to Drink.**

629. *Onyx*—**Vulcan at the Forge,** with a Cyclop.

630. *Chalcedony-Onyx*—**Donna,** of the Medici family.

631. *Onyx*—**One of the Medici Family.**

632. *Onyx*—**Psyche.**

633. *Onyx*—**Cupid with a Tibia.**

634. *Chalcedony-Onyx*—**Donna of the Fifteenth Century.**

635. *Pale Onyx*—**Cupid Bathing the Feet of a Nymph.**

CHINESE.

CASE LL.

636. *Maculated Argilla*—**Horse Frolicking.**

637. *Yellow Argilla*—**A Grotesque Idol.**

638. *Maculated Argilla*—**Horse in Repose.**

639. *Nacre*—**Grotesque Animal Crowned.**

640. *Jade*—**A Small Tablet of Chinese Workmanship.**[1]

Literal translation of each verse:

1. Water walls (palisades) evening calm
2. Willow bank opening feature fresh
3. Green mountains thirty miles
4. According to will observe the morning waves

JU SI O., fec.

[1] The Rev. John Stronach, who for thirty years was a missionary in China, and who translated the Bible into Chinese, seeing this stone one day, kindly gave me the above explanation.

Obverse.

Reverse.

Free translation of each verse:

1. The evening wind blows calm over the water-fenced houses.
2. The willow on the bank displays its renewed aspect.
3. The green mountains stretch over thirty miles.
4. As his will inclines him the spectator observes the morning waves.

Poet's name, JU SI O.

641. *Nacre*—**Grotesque Animal Crowned.**

642. *Black Jade*—**Stag and Doe.** Very rare specimen. Procured from the sale of the effects of a French consul to China fifty years ago.

643. *Pearl*—**An Idol.** This is obtained by slipping a leaden intaglio into the shell of the living *Anadonta* in the rivers of China.

644. *Nacre*—**Grotesque Animal Crowned.**

645. *Jade*—**A Boating Party passing between Wooded Islands.** Procured from the sale of the effects of a French consul to China fifty years ago.

CASE MM.

646. *Jade*—**A Monkey.**

647. *Agalmatolite*—**A Chinese Figure.**

648. *Amethyst*—**Grotesque Chinese Amulet.**

649. *Amber*—**Fruit on a Branch.**

650. *Maculated Argilla*—A pastoral scene, **Man with Horses.** A Chinese cameo.

651. *Amber*—**A Melon.**

652. *Flint Paste*—**Horses Frolicking.**

653. *Nacre*—**A Grotesque Animal Crowned.**

654. *Flint Paste*—**Horses Frolicking.**

MEXICAN AND VANCOUVER ISLAND.

CASE NN.

655. *Basalt*—Specimen of rude but interesting work by the aborigines of Vancouver Island.

656. *Yellow Argilla*—**Mexican Idol.**

657. *Rock Crystal*—**The Moon.** Ornament worn in ancient Mexico on the breast of sovereigns. Unique and extremely rare. The French Government owns one similar, but both points have been broken off.

658. *Terra-cotta*—**Head,** known as a Cholulan.

659. *Alabaster*—Most interesting **Group.** Observe the headdresses of feathers; such were still worn by the rulers and their suite in the time of the Montezumas anterior to the Conquest.

660. *Terra-cotta*—**Head,** known as a Cholulan. Presented by Prof. Joseph Leidy.

661. *Chalcedony*—**Rude Full Face.** On Mexican stones portraits are generally given in profile.

662. *Black Argilla*—**Rude Mexican Amulet.** The hole by which it was suspended is partially broken away.

663. *Black Argilla*—**Mexican Idol.**

664. *Quartzite*—**Rude Head.** Interesting on account of the very primitive execution.

GREEK AND ROMAN CAMEOS.

CASE OO.

665. *Sard*—Beautiful example of the incident of Troy. **Æneas,** carrying his aged father Anchises on his shoulders, accompanied by the young Ascanius. They are leaving Troy in flames; a boatman awaits them near the shore.

666. *Pale Onyx*—**Mercury,** the son of Jupiter and Maia: he is represented as a youth with wings on his sandals, talaria, and on his casque petasus; the caduceus in his hand was a wand with two serpents entwined. He

was believed to be the most cunning of the gods, having robbed Venus, Apollo, Mars, Neptune, and Vulcan: the list of trophies thus acquired was a girdle, an arrow, a sword, a trident, and Vulcan's anvil.

667. *Sardonyx*—**Jove.**

668. *Calc Tufa*—**Cupid.** Antique fragment dug up in the Campagna. (From Depoletti's Collection, Rome.)

669. *Amethyst*—**Dionysus** (Bacchus).

670. *Chrysoprase*—**Lena** (Bacchante). A fine specimen of chrysoprase.

671. *Coral*—Obverse, **St. Michael and the Dragon.** Reverse, **The Resurrection** (Cinque-cento).

672. *Sardonyx*—**Plautilla,** wife of Caracalla, daughter of Plautianus, Senator of Rome.

In consequence of the intrigues of her father, Plautilla was banished by her husband, and finally put to death.

673. *Sard*—**Aristotle.**

Born at Stagira, in Macedonia, B. C. 384; he lived at Athens twenty years. Plato named his house "The House of the Reader."

674. *Agate*—**Hygeia,** goddess of Health.

675. *Yellow Chalcedony*—**Antique Roman Scenic Mask.**

676. *Agate*—**A Negro.**

677. *Sardonyx*—**Marcus Aurelius,** sixteenth Emperor of Rome.

678. *Chalcedony-Onyx*—**Lysimachus.**

679. *Coral*—**Julia,** daughter of Titus.

680. *Red Jasper*—**Antisthenes,** a disciple of Socrates. Cameo with a hand.

681. *Sardonyx*—**Venus.**

CASE PP.

682. *Maculated Sardonyx*—**Caracalla,** twenty-fourth Emperor of Rome.

683. *Brown Jasper*—**A Skull.**

684. *Lapis Lazuli*—**Otho,** seventh Emperor of Rome, grandson of Otho Salvius, an Etrurian.

685. *Onyx*—**Proserpine,** daughter of Ceres.

686. *Onyx*—**Apollo.**

687. *Chalcedony-Onyx*—**A Bassarid.**

688. *Onyx*—**Raffaelle.**

689. *Pale Onyx*—**Jove Serapides.**

690. *Oriental Chalcedony*—**Galba,** sixth Emperor of Rome.

Servius Sulpicius Galba, born B. C. 3; early attracted the notice of Augustus and Tiberius, both of whom predicted his ultimate rise to the throne. He inherited large wealth, and being possessed of superior talents rose rapidly to distinction. He held numerous important offices under Caligula and Nero, and on the downfall of the latter, A. D. 68, was, at the age of seventy-one, proclaimed emperor by his own troops and by the Prætorian Guard; but, undertaking to reform the abuses of the latter, was deposed and slain by them after a reign of only seven months.

691. *Jasper*—**Callimachus,** inventor of the Corinthian capital. Inscription.

692. *Maculated Agate*—**Philip the Arabian,** thirty-sixth Emperor of Rome, and his wife, **Otacillia.**

Marcus Julius Philippus was proclaimed emperor by the soldiers A. D. 244, and was killed before Verona, A. D. 249. According to Eusebius and other ecclesiastical writers, he was a Christian, though not openly, the Empire being still pagan. His reign is chiefly known by the celebration (A. D. 248) of the thousandth anniversary of the founding of Rome. The emperor on this occasion gave a series of grand fêtes composed of chariot-races in the Circus Maximus and combats of gladiators and wild beasts in the Colosseum. The animals used for this purpose were of many and rare species, brought to Rome from all quarters of the world expressly for the purpose—lions, tigers, elephants, hyenas, hippopotami, panthers, etc., in great numbers.

Otacillia Severa, wife of Philip the Arabian, it is said secretly professed the Christian religion with her husband, although they ruled a pagan people. A good woman.

693. *Chalcedony-Onyx*—**Julia Pia and her son Geta.**

694. *Onyx*—**Tiberius.**

695. *Onyx*—**Didius Julianus,** twentieth Emperor of Rome.

At the death of the Emperor Pertinax, A. D. 193, he purchased the Empire at public sale of the Prætorian Guards. He did not pay the promised sum, and in two months was assassinated.

696. *Carnelian*—**Pallas.**

697. *Chalcedony*—**Pescennius Niger,** twenty-first Emperor of Rome, A. D. 193.

Proclaimed emperor by the legions in the East, but in the following year he was defeated and put to death by Septimius Severus.

CASE QQ.

698. *Sardonyx*—**The Pallas of Troy, Minerva,** the owl with his plumage forming the headdress.

699. *Rock Crystal*—**Antique Head.** Style, Egyptian. The only one I have ever found.

700. *Onyx*—**A Greek Philosopher** (fragment). (Through Depoletti, from a Tuscan collection.)

701. *Chalcedony-Onyx*—**Trajan Decius,** thirty-eighth Emperor of Rome, and his wife.

702. *Oriental Sardonyx*—**Faustina,** wife of Marcus Aurelius, daughter of Antoninus Pius and Faustina Senior, and, like her mother, beautiful and wanton.

Her profligacy was so open and infamous that the continued affection of her husband is one of the marvels of history.

703. *Sardonyx*—**Geta,** brother of Caracalla, twenty-fourth Emperor of Rome.

704. *Pale Onyx*—**Livia.**

705. *Sard*—**Meleager,** son of Neoptolemus.

706. *Agate*—**Psyche.**

707. *Onyx*—**Raffaelle.**

708. *Sardonyx*—**Faustina Junior.**

709. *Chalcedony-Onyx*—**Germanicus,** nephew of Tiberius.

710. *Onyx*—**Pilocrate** or **Philocrates.**

He is said in time of danger only to have trusted in what surely could not harm him. This gem is one of a series worn by ancient Romans; on which, instead of carrying the effigy of a divinity for their guardian patron, some hero's name was chosen and graven on the amulet.

711. *Lapis Lazuli*—**A Scenic Mask.**

712. *Chalcedony-Onyx*—**Minerva.**

713. *Amazon-stone*—**Maximinus Pius,** thirtieth Emperor of Rome.

714. *Oriental Sardonyx*—**Plotina,** wife of Trajan, thirteenth Emperor of Rome. An exemplary woman and empress. Fine antique.

715. *Sardonyx*—**Antoninus Pius,** fifteenth Emperor of Rome, A. D. 138–161. Rare and beautiful cameo.

Born near Lanuvium, from an early age he gave promise of his future worth. He was proconsul of the province of Asia. On his return to Rome he lived with Hadrian, who adopted him. The Senate conferred upon him the title of Pius, or the "dutifully affectionate," because he persuaded them to grant to his father, Hadrian, the apotheosis which they had at first refused.

716. *Chalcedony-Onyx*—**Livia and Augustus.**

717. *Chalcedony*—**A Greek Poetess.**

718. *Chalcedony-Onyx*—**Æmilianus,** forty-third Emperor of Rome.

A general of a legion who on the death of Trebonianus Gallus and Volusianus was proclaimed emperor. He was of dissolute character, and the dissatisfied army had him assassinated.

719. *Pale Onyx*—**A Faun.**

CASE RR.

720. *Onyx, on a Tortoise-shell Box*—**Germanicus,** nephew of Tiberius.

Germanicus Cæsar, though not emperor, is intimately associated in history with the earliest of the Cæsars. Born B. C. 15, he was adopted by his uncle Tiberius while Augustus was still emperor, and was raised at an early age to high honors. He was called "Germanicus" from his brilliant victories over the Germans, and, being a great favorite with the soldiers, was urged by them, on the death of Augustus, A. D. 14, to make himself emperor. But he resisted their importunity, and succeeded in reconciling them to the new emperor, his uncle Tiberius. Tiberius in time became alarmed at the ever-growing power of his nephew in Germany and Gaul, and A. D. 17, after giving him a triumph in Rome, transferred him to the command of the eastern provinces of the Empire. After many successes in Armenia and Egypt, Germanicus died A. D. 19, not without suspicion of having been poisoned. By his wife Agrippina, granddaughter of Augustus, Germanicus had nine children, among whom were the Emperor Caligula and Agrippina, the mother of the Emperor Nero. Germanicus was an author of some repute and wrote several poetical works. Portions of these still remain, the latest edition being that by Orilli, Zurich, 1831.

721. *Onyx*—**Cupid.**

722. *Pale Sardonyx*—**Cicero,** the Roman orator, B. C. 106.

723. *Chalcedony-Onyx*—**A Bearded Mask.**

724. *Onyx*—**Virgil.**

725. *Pale Sardonyx*—**Pius VII.**

726. *Coral*—**A Bearded Scenic Mask.**

727. *Onyx*—**Cincinnatus called to the Dictatorship.**

728. *Sard*—**Zeno,** founder of the Stoic philosophy.

729. *Onyx*—**Incognito.**

730. *Onyx*—**A Mimallone,** one of the bacchantes who accompanied Dionysus on his expeditions.

731. *Agate-Onyx*—**Socrates,** Greek philosopher.

732. *Pale Sard*—**Aristides.**

733. *Sardonyx*—**A Philosopher.**

734. *Maculated Jasper*—**Atreus,** King of Mycenæ.

He is killing Pleisthenes, the son of Thyestes, in revenge for wrongs inflicted on him by Thyestes. Ærope, his wife, is endeavoring to save the other child, Tantalus.

735. *Onyx*—**Germanicus,** nephew of Tiberius.

736. *Sardonyx*—**A Roman-African of Carthage.** The part of his costume visible is the abolla, worn by the soldiers.

737. *Sardonyx*—**Archytas of Tarentum,** philosopher and mathematician, B. C. 400.

738. *Onyx*—**Diana,** the goddess of Light.

739. *Chalcedony-Onyx*—**Medusa,** in profile.

740. *Agate-Onyx*—**Philammon,** a Greek poet.

CASE SS.

741. *Alabaster*—**Vitellius,** eighth Emperor of Rome.

He was proclaimed by his soldiers at Cologne on the death of Galba, A. D. 69, but reigned less than one year, being overthrown by Vespasian. The vices of Vitellius made him a favorite with Tiberius, Caligula, and Nero, who loaded him with favors. His only talent seemed to be for eating and drinking, and his excesses in this line seem almost incredible. When the soldiers of Vespasian approached Rome, Vitellius hid himself in a sewer, but the enraged populace found him, dragged him out, and, after subjecting him to every kind of public ignominy, stabbed him and threw his body into the Tiber.

742. *Onyx*—**A Bearded Mask.**

743. *Agate*—**Medusa,** set in a bronze brooch of the second century A. D.

744. *Gray Calcite*—**Epicurus.**

745. *Sardonyx*—**Orbiana,** wife of Alexander Severus.

746. *Agate*—**Hercules.**

747. *Onyx*—**Marcus Junius Brutus.**

748. *Sardonyx*—**Otho,** seventh Emperor of Rome.

749. *Jasper*—**Homer.**

750. *Agate*—**A Parthian Slave.**

751. *Chalcedony-Onyx*—**Nero,** fifth Emperor of Rome.

752. *Chalcedony-Onyx*—**Livia,** wife of Augustus.

Beautiful maculation of the first and third strata, whilst the middle or second stratum remains pure white and is utilized for the face.

753. *Chalcedony-Onyx*—**Hercules.**

754. *Onyx*—**Geta,** twenty-fifth Emperor of Rome, brother of Caracalla, by whom he was assassinated A. D. 212.

755. *Burnt Chalcedony*—**An Ethiopian Woman.**

CASE TT.

756. *Serpentine*—**Diogenes.**

757. *Burnt Chalcedony*—**A Nubian Woman.**

758. *Gray Argillite*—**Abraham and Sara.**

Has been worn as an amulet: the holes for the necklace are behind, as also the remains of an ancient Christian inscription—PAX.

759. *Gray Alabaster*—**A Philosopher.**

760. *Serpentine*—**A Philosopher.**

761. *Solenhofen Stone*—A large double cameo: on the obverse, **Raphael,** by Albrecht Dürer, 1514.

762. *Plaster Impression of Reverse of No. 761*—Albrecht Dürer, 1524.

763. *Rhone Pebble*—**Philip IV. of Spain.**

764. *Gray Solenhofen Stone*—**Portrait of Joanes Conradas,** dated 1553.

765. *Rhone Pebble*—**Incognito.**

CASE UU.

766. *Red Calcite*—**A Faun.**

767. *Serpentine*—**A Bearded Mask.**

768. **A Cameo** on a common pebble.

769. *Red Calcite*—**A Gorgon Mask.**

770. *Rhone Pebble*—**Vitellius,** eighth Emperor of Rome.

771. *Rhone Pebble*—**A Persian Head.**

772. *Purple Calcite*—**Medusa.**

773. *Rhone Pebble*—**St. John Preaching in the Wilderness,** twelfth to thirteenth century.

774. *Jasper Pebble*—**An Amulet,** with curious intaglio on the reverse, with two profile faces kissing, forming together a third face.

775. *Plaster Impression of Reverse of No. 774.*

776. *Solenhofen Stone*—**A Tablet,** with an interesting Latin inscription.

On the obverse: NON SOLVM NO | BIS NATI SVMVS | ORTVSQVE NOSTRI | PARTEM PATRIA SI | BI VENDICAT PARTEM | PARENTES PARTEM AMICI—"Not alone for ourselves were we born; and of our birth our country claims for itself a part, our parents a part, our friends a part" (vendicat for vindicat); and on the reverse an inscription, MORTIS MORES OMNIBUS ÆQUALES. This is one of those peculiar maxims so often found in the Latin language, as it is employed in epitaphs. The simplest manner in which to present the various forms in which it can be translated is as follows:

"The { manners / customs / usage / law } of Death { are / is } equal for all."

Death is here personified, as was Peace, Justice, Concord, etc. by the Romans.

777. *Plaster Impression of Reverse of No. 776.*

CASE VV.

778. *Pulpa di Francia*, a stone peculiar to France—**Apollo.**

779. *Pearl*—**A Bacchante.**

780. *Agate-Onyx*—**A Warrior with Shield and Lance.**

781. *Sardonyx*—**Julius Cæsar**, dictator B. C. 100–44.

Assassinated in the Senate Chamber by Brutus, Cassius, and others after he had almost reached the supreme power. While in Egypt he had, by Cleopatra, a son called Cæsarion.

782. *Rhone Pebble*—**A Warrior with Dolphin Helmet.**

783. *Red Calcite*—**A Mask.**

784. *Composite Marble*—IACOBVS. G. DE CARRARIA. I. PAT. D.: ANNAM GRADONICO. VX. DVXIT. Expanding abbreviations: IACOBVS G[RIMALDI?] DE CARRARIA I[N] PAT[RIMONIVM] D[OMINAM] ANNAM GRADONICO-[NEM?] VX[OREM] DVXIT—Jacobus G[rimaldi?] de Carrara brought into his paternal family (or estate), as a wife, the lady Anna Gradonico.

785. *Red Calcite*—**Head of Agrippa.**

786. *Alabaster Gypsum*—**Incognito.**

787. *Onyx*—**Julia**, daughter of Augustus (not by Livia), wife of Marcus Agrippa, grand admiral.

She was too profligate, so Augustus put her on the island Pannataria to keep her from the courtiers.

788. *Dark-red Calcite*—**A Scenic Mask.**

789. *Yellow Calcite*—**Diogenes**, the Greek philosopher. Broken and repaired.

790. *Tenera*—**Aristides.**

791. *Alabaster on Verd-Antique*—**Seneca.** "Non quam multa, sed quam multum."

CASE WW.

792. This curious object in three substances is composed of Solenhofen stone, iron-wood, and slate. Probably **Minerva.**

793. *Obsidian*—**A Scenic Mask**, an amulet from a necklace of the second century.

794. *Obsidian*—**A Scenic Mask**, an amulet from a necklace of the second century.

795. *Malachite*—**Mercury.**

796. *Chalcedony*—**Portrait**, with the pallium or ermine cape.

797. *Egyptian Jasper*—**Incognito.**

798. *Red Jasper*—**Pallas.**

799. *Sardonyx*—**Semiramis,** the daughter of the goddess of Derceto of Ascalon in Syria.

She was deserted by her mother and brought up by the chief shepherd of the royal herds, by name Simmas, from whom she derived the name of Semiramis. She was distinguished for her bravery in the siege of Bactra. She planned an attack on the citadel, and with a few brave followers captured it.

800. *Agate*—**Incognito.** Very fine: signed WILGOT.

801. *Sardonyx*—**Jupiter.**

802. *Agate-Onyx*—**Clodone,** a bacchante.

803. *Agate*—**Mercury.**

804. *Obsidian*—**A Scenic Mask.** Ethiopian features. From a necklace of the second century.

805. *Sard*—**Hercules.**

806. *Jasper*—**Frederick the Great.**

807. *Onyx*—**Heliogabalus,** twenty-eighth Emperor of Rome.

TENERÆ.

CASE XX.

808. *Red Calcite*—**An Egyptian Priestess.**

809. *Alabaster*—**A Warrior with Shield.**

810. *Alabaster*—**Nero,** fifth Emperor of Rome, and **Poppæa,** his wife.

Poppæa, wife of Otho, and afterward of Nero, was a beautiful woman. She died in consequence of a kick from Nero.

811. *Alabaster*—**Julius Cæsar.**

812. *Alabaster*—**Julia Mamæa,** daughter of Julia Mæsa and mother of Alexander Severus.

An excellent and learned woman. She gave a good education to her son, Alexander Severus, and counselled him in state affairs after he became emperor. Both she and her son are reputed to have been instructed by the Christian philosopher Origen, and to have been believers in Christ.

813. *Alabaster*—**Lysimachus,** with Greek signature, *BEΔEP.*

814. *Alabaster*—**Julius Cæsar.**

815. *Alabaster*—**Achilles.**

816. Transferred to No. 825, Case ZZ.

CHINESE.

CASE YY.

817. *Jade*—**A Heron, Fruit, and Flowers.**

818. *Agalmatolite*—"A merry old Chinaman was he."

819. *Black Jade*—**A Bird with Rich Plumage.**

TENERÆ.

CASE ZZ.

820. **A Woman** (Cinque-cento).

821. **A Cowry,** with cameo ornamentation—shell money.

822. **A Moor.**

823. **Two Heads,** in helmet and turban.

824. **A Bearded Head.**

825. *Paste*—**A Faun.**

826. *Conchiglia*—**A Bearded Moor.**

827. **A Bearded Head.**

828. Three remarkably dissimilar **Heads,** cut on the strata of one piece of conchiglia.

829. *Conchiglia*—**Jacob and Rachel.**

830. **A Bearded Head.**

831. **Zenobia and Odenathus of Palmyra.**

832. **Romulus, Remus, and the She-Wolf.**

833. **A Cowry,** with cameo ornamentation—shell money.

834. **A Philosopher.**

835. *Conchiglia*—**Mercury and a Nymph.**

836. **A Wild-Boar Hunt.** A specimen of carving in pearl.

837. *Mother-of-Pearl*—**A Landscape,** with cow.

838. *Mother-of-Pearl*—**A Landscape,** with cow.

839. **An Oriental Bearded Head.**

840. *Conchiglia*—**A Bearded Moor.**

841. **A Greek Philosopher.**

842. **A Bearded Head.**

INTAGLIOS AND THEIR IMPRINTS.

CASE AAA.

843. *Rock Crystal*—**Portrait of Carlo Borromeo,** cut about the close of the fifteenth century, and the pure gold mounting is also known to be of 1495—about the time Columbus discovered America. Interesting specimen of work of that epoch.

A. *Plaster Impression of No. 843.*

844. *Sard*—**A Juggler,** keeping several disks in suspension. The work is Etruscan.

B. *Plaster Impression of No. 844.*

845. *Carnelian*—**Silenus on an Ass.** Very fine.

C. *Plaster Impression of No. 845.*

846. *Sard*—**Helmeted Warrior.**

D. *Plaster Impression of No. 846.*

847. *Pale Sard*—**Incognito.**

E. *Plaster Impression of No. 847.*

848. *Onyx*—**Æneas Escaping from Burning Troy,** carrying his father Anchises on his shoulders, followed by the youth Ascanius, his son.

F. *Plaster Impression of No. 848.*

849. *Tinted Crystal*—Extremely fine intaglio. **Amor and a Cock.**

G. *Plaster Impression of No. 849.*

850. *Onyx*—**Peacocks,** Juno's special favorites.

H. *Plaster Impression of No. 850.*

851. *Onyx*—**A Bearded Mask.**

J. *Plaster Impression of No. 851.*

852. *Jacinth*—**The Flying Horse Pegasus.**

K. *Plaster Impression of No. 852.*

853. *Carnelian*—**A Bacchanalian,** pouring out a vase of wine on an animal's head.

L. *Plaster Impression of No. 853.*

854. *Carnelian*—**Hylas.** A youth of the Argonautic Expedition who went for water, and the Nymphs, taken with love for him, pulled him into the spring. It is not stated what became of the dog.

M. *Gutta-percha Impression of No. 854.*

855. *Carnelian*—**Scipio Æmelianus,** Roman consul B. C. 114.

N. *Plaster Impression of No. 855.*

CASE BBB.

856. *Rock Crystal*—**Head of Christ,** fifteenth century.

A. *Plaster Impression of No. 856.*

857. *Jasper*—A magic or talismanic stone. **Jupiter Serapis** standing on the left, holding in his right hand *le croix ansée,* the baton or crook with a looped handle, as employed by the Egyptians, and below him at the right the bust of Isis. Greek inscription:

ЄΠΑ
ΓΑΘΩ

To be read ЄΠΑΓΑΘΩ, "for a good deed"—*i. e.* in recognition of benefit; or, possibly, *pro bono pour bonheur.*

Of great value, very interesting antique. A copy of it has been retained by Monsieur Edmond Le Blant, ex-president of the Académie des Inscriptions de l'Institut de France, and director of the Archæological College of France in the Farnesi Palace at Rome, to whom I have been indebted through many years for valuable friendship and information in Paris and in Rome.

B. *Plaster Impression of No. 857.*

858. *Sard*—Intaglio. **Œdipus and the Sphinx.**

Œdipus was the son of Laius of Thebes, who was warned by an oracle that he would have a son who would turn his hand against his father. When Œdipus was born, his father pierced and tied his feet together and abandoned him; a shepherd found him, and on account of his swollen feet named him Œdipus. When he became a youth he encountered the Sphinx, knowing that should he conquer it he would be rewarded with a throne. The Sphinx gave him a riddle which he solved. The Sphinx, enraged, cast herself from her rocky pedestal, and was slain by Œdipus, who was proclaimed king of Thebes. (See "Campagna and Oil-dealer," page 388.)

C. *Plaster Impression of No. 858.*

859. *Yellow Jasper*—Intaglio. **Minerva.**

Presented by Dr. Joseph Leidy of the University of Pennsylvania.

D. *Plaster Impression of No. 859.*

860. *Carnelian*—Intaglio. **A Warrior Returning with Trophies of Armor.**

E. *Plaster Impression of No. 860.*

861. *Red Jasper*—Intaglio. **A Cock Striving with Cupid for a Bunch of Grapes.**

F. *Plaster Impression of No. 861.*

862. *Red Jasper*—Intaglio. **A Fawn Feeding from a Tree.**

G. *Plaster Impression of No. 862.*

863. *Carnelian*—Intaglio. **Minerva,** with embellished shield.

H. *Plaster Impression of No. 863.*

864. *Onyx*—Intaglio. **Artemisia,** wife of Mausolus, King of Caria, Asia Minor, with the ashes of her husband in a vase of gold.

She built a tomb in the city of Halicarnassus and called it Mausoleo, hence the word "mausoleum." This stone has been injured by fire.

J. *Plaster Impression of No. 864.*

865. *Pale Sard*—An Etruscan intaglio. **Dog,** etc.

K. *Plaster Impression of No. 865.*

866. *Sard*—**Wild Boar and Young.**

L. *Plaster Impression of No. 866.*

867. *Chalcedony*—**The Oriental Sun.**

M. *Plaster Impression of No. 867.*

868. *Sardonyx*—**Helmeted Head of a Wallachian Soldier.**

N. *Plaster Impression of No. 868.*

CASE CCC.

869. *Jade*—**Triumph of Silenus.** Eight figures are visible.

Silenus is seated on an ass, his favorite means of transport. There is also some Abraxas inscription. A superb specimen.

A. *Plaster Impression of No. 869.*

870. *An Intaglio on Sardonyx.*

This archaic intaglio, with No. 933, Case GGG, is one of the most curious and interesting, not only of my collection, but of all intaglios ever found. It gives us the tradition of the naming of the days of the week, to be understood as follows, more easily explained in French for evident reasons. Observing the impression,

The first day at the left is ♄, Saturnus, *Samedi*—Saturday.
The second and next figure is ☉, Helios or Solis, *Dimanche*—Sunday.
The third and next figure is ☾, Luna, *Lundi*—Monday.
The fourth and next figure is ♂, Mars, *Mardi*—Tuesday.
The fifth and next figure is ☿, Mercurius, *Mercredi*—Wednesday.
The sixth and next figure is ♃, Jove or Jupiter, *Jeudi*—Thursday.
The seventh and next figure is ♀, Venus, *Vendredi*—Friday.

Where this tradition has been found in bronze or iron or gold, it is often accompanied by an eighth figure, Τυχη (Tuke), or Bonus Eventus, "the day of good fortune." (See also No. 933, Case G G G, and "Rome," page 393.)

B. *Plaster Impression of No. 870.*

871. *Sard*—**Tarquinius, the Superb,** discovering a human head on the occasion of the foundation-work at the Capitoleum.

C. *Plaster Impression of No. 871.*

872. *Green Jasper*—**Cheiron,** the wisest and most just of all the Centaurs or Hippocentaurs; friend and relative of Peleus, father of Achilles.

He was instructed by Apollo and Artemis, and renowned for his skill in hunting, gymnastics, and even the art of prophecy. Inscription: PLACIDIS—COEANT—IMMITIA.

D. *Plaster Impression of No. 872.*

873. *Amethyst*—**A Seal,** with inscription.

E. *Plaster Impression of No. 873.*

874. *Carnelian*—**Incognito.**

F. *Plaster Impression of No. 874.*

875. *Heliotrope*—**Silenus Instructing Bacchus.**

G. *Plaster Impression of No. 875.*

876. *Carnelian*—**A Philosopher Studying a Manuscript.**

H. *Plaster Impression of No. 876.*

877. *Pale Sard*—**Carita.**

J. *Plaster Impression of No. 877.*

878. *Sardonyx*—**An Ancient Seal,** with the inscription BABYLO.

879. *Carnelian*—**Ceres,** by Pickler, and signed in Greek by him.

The finest intaglio in my collection.

K. *Plaster Impression of No. 879.*

880. *Sard*—An ancient gymnastic troupe. **Nymphs Exercising.**

L. *Plaster Impression of No. 880.*

881. *Plasma of Emerald*—**Faith.**

M. *Plaster Impression of No. 881.*

882. *Sard*—A fanciful antique seal. **Insects, Birds, and Crocodiles.**

N. *Plaster Impression of No. 882.*

883. *Sard*—**A Figure of Victory.** Archaic intaglio.

O. *Plaster Impression of No. 883.*

884. *Sard*—**Abundance.**

P. *Gutta-percha Impression of No. 884.*

885. *Emerald*—**Fortuna.**

Q. *Plaster Impression of No. 885.*

886. *Carnelian*—**Cornucopia,** the full horn of abundance.

R. *Plaster Impression of No. 886.*

CASE DDD.

887. *Red Jasper*—**Protogenis,** a comedian of the second century, with a mask, playing the character of Meleager, the wild-boar hunter. Engraved in his time.

A. *Plaster Impression of No. 887.*

888. *Yellow Chalcedony*—**Augustus, Mark Antony, and Lepidus.**

B. *Plaster Impression of No. 888.*

889. *Sapphire*—**A Scorpion.** Intaglio. An amulet protecting the wearer from the sting of the living arachnid.

C. *Plaster Impression of No. 889.*

890. *Plasma of Emerald*—**Equita.** Justice with the true balance.

D. *Plaster Impression of No. 890.*

891. *Carnelian*—**Pomona Dropping Fruit.**

The Roman divinity of the fruit of trees, called Pomorum Patrona. A special priest, under the name of Flamen Pomonalis, attended to her service.

E. *Plaster Impression of No. 891.*

892. *Emerald*—**Ceres,** with a stalk of wheat in hand.

F. *Plaster Impression of No. 892.*

893. *Carnelian*—Group of **Silenus,** a **Bacchante,** and a **Candidate** for admission to the Bacchic mysteries. An intaglio.

G. *Plaster Impresssion of No. 893.*

894. *Amethyst*—**The Centaur Nessus carrying Deianira,** wife of Hercules, across the river Evenus. An intaglio.

Nessus was shot with an arrow poisoned with the bile of the Lernean Hydra. The Cupids are accessories, being symbolical of the Centaur's love.

H. *Plaster Impression of No. 894.*

895. *A Rare Pale Jacinth*—**The Genius of the Sun.** Exquisitely beautiful intaglio.

J. *Plaster Impression of No. 895.*

896. *Green Jasper*—Intaglio. **Psyche's Butterfly driving Juno's Peacock.**

K. *Plaster Impression of No. 896.*

897. *Carnelian*—**Lucius Verus,** seventeenth Emperor of Rome.

L. *Plaster Impression of No. 897.*

898. *Carnelian*—**Philammon,** a Greek poet.

M. *Plaster Impression of No. 898.*

899. *Jacinth*—**Victory.** Greek.

N. *Plaster Impression of No. 899.*

GOLD RINGS—INTAGLIOS.

CASE EEE.

900. *Sard*—Intaglio ring. **Hieronymus,** after his first conquest of Thebes, arriving with an animal for sacrifice in honor of his success, as evinced by the trophies which are displayed. The altar is seen on the left decorated with a garland.

A. *Plaster Impression of No. 900.*

901. *Sard*—Intaglio ring. **A Bull.**

A magnificent incision by the renowned Dioscorides, a Greek gem-engraver of the time of the Emperor Augustus, whose portrait he engraved; which gem was used by Augustus and several of his successors as their signet.

B. *Plaster Impression of No. 901.*

902. *Sard*—**Isis,** the Egyptian goddess of the Earth and afterward of the Moon.

Especially the patroness of the cultivation of wheat.

C. *Plaster Impression of No. 902.*

903. *Carnelian*—**Pudicitia,** a personification of Modesty, worshipped in Greece and at Rome.

In the latter city women flocked to the two sanctuaries where this statue was enshrined, but no woman who had been married twice was allowed to touch it.

D. *Plaster Impression of No. 903.*

904. *Carnelian,* with a film of white on the surface. This style of intaglio, cut on a very thin stratum of white over a red or other thicker stratum, is called a *nicolo.* This one has suffered from fire.—The figure on the right with a bow is **Diana** (Luna); on the left is **Apollo** (the Sun). The star in the centre indicates that they are deities of constellations.

E. *Plaster Impression of No. 904.*

905. *Red Jasper*—**Venus Verticordia,** the goddess who turns the hearts of men.

It will be noticed that the cap on her head is like that of a man. There even was a bearded Venus.

F. *Plaster Impression of No. 905.*

906. *Onyx*—A fragment of an antique Roman iron ring with onyx intaglio. **The City of Rome,** holding a figure of Victory in her hand. Interesting antique.

G. *Plaster Impression of No. 906.*

907. *Sard*—**Dissection of an Animal's Body after a Sacrifice.**

H. *Plaster Impression of No. 907.*

908. *Jacinth*—**Cybele** or **Berecyntia,** also known as *Madre Montagna,* "the mountain-mother," also as *Madre Magna,* "great mother."

Cybele is seated on her throne, and holds in her right hand a tambourine; two lions, one on either side of her throne. Observe the exquisite fineness of the three ornamental turrets surmounting her castellated crown. The lion was sacred to the Mother of the Gods, because Cybele was the divinity of the earth and the lion was considered the most powerful of all animals on earth. She is usually represented seated on a throne. I have a gem on which she is driving her lions in a chariot.

J. *Plaster Impression of No. 908.*

909. *Sard*—**The Bonus Eventus,** patron of agriculture. Rude but antique and interesting.

The same subject may be seen in the centre figure of No. 930, Case GGG.

K. *Plaster Impression of No. 909.*

910. *Sard*—**A Horse with Colt; Geese, Chickens,** etc. Very fine intaglio.

L. *Plaster Impression of No. 910.*

911. *Plasma of Emerald*—**Titus,** tenth Emperor of Rome.

M. *Plaster Impression of No. 911.*

912. *Sard*—**Hercules Fighting the Lernean Hydra,** which had nine heads—the second of the Twelve Labors of Hercules. (See "Rome," page 395.)

N. *Plaster Impression of No. 912.*

CASE FFF.

913. *Sard*—**Ptolemæus Philadelphus** and **Arsinoë,** his wife. She was also his sister, B. C. 279. A Greek intaglio.

A. *Plaster Impression of No. 913.*

914. *Amethyst*—**Cow and Calf.** Exquisitely fine intaglio.

B. *Plaster Impression of No. 914.*

915. *Onyx*—Intaglio ring. **The Seal** of a liberated slave, B. C. 200.

Philogenis was the slave of Lucius Ennius. When enfranchised by his master,

he was permitted not only to possess a seal, but from the inscription thereon (PILOD. ENNI. L. L.) we learn that he also combined part of his master's name with his own; and this his seal reads "Ennius Philogenis liberated by Lucius Ennius." It was written "Pilogene" in the archaic form. (See "Rome," page 396.)

C. *Plaster Impression of No. 915.*

916. *Pale Sard*—**Vittimario.**

Among the Romans of the second and third centuries this was an officer who superintended the sacrifices, especially those of the arena and the Colosseum; he made ready the knives, water, and fire; he prepared the Christian victims, and after their agonies were terminated he removed their bodies, washed, and sprinkled them with flour to conceal the hideous wounds made by the wild animals. His costume was characterized by a large and peculiar apron called the *limus*, and he carried the baton of an executioner, which is over his shoulder.

D. *Plaster Impression of No. 916.*

917. *Sard*—**Hercules** transporting the Erymanthian boar from Mount Erymanthus to Eurystheus in Mycenæ—the fourth of the Twelve Labors of Hercules.

Hercules had chased the boar through deep snow until, weakened by fatigue, he captured him.

E. *Plaster Impression of No. 917.*

918. *Sardonyx*—**Jupiter Tonans,** with an effigy of Victory in his extended hand.

F. *Plaster Impression of No. 918.*

919. *Red Jasper*—**Apollo,** having conquered the serpent Python, lays aside his arms, and regards Python suspended on a young olive tree. Beautiful intaglio.

G. *Plaster Impression of No. 919.*

920. *Sard*—**Jupiter Serapis,** seated on a throne; on either side Castor and Pollux.

Observe the fineness of the drawing and execution, especially in the side figures and their horses.

H. *Plaster Impression of No. 920.*

921. *Sard*—**Adam and Eve,** with the legend ELAB | ABBA | ELI (Syro-Hebraic in Roman letters), meaning "God [is] Father. [O] Father, my God."

J. *Plaster Impression of No. 921.*

922. *Sard*—**Diomedes Carrying off the Effigy of Minerva from Troy.**

It was thought Troy never could be completely mastered and taken until the effigy of Minerva, its patron, could be removed; hence the expedition and the incident of Diomedes. (See No. 947.) This very antique intaglio, though so minute, is rendered with the full front face of Diomedes, which greatly augments its value.

K. *Plaster Impression of No. 922.*

923. *Maculated Sard*—**Lucius the Golden Ass,** with the two brothers, servants of Thyasus of Corinth.

He is here represented when being instructed to stand upright by one of the servants of Thyasus. (See "Lucius," page 409.)

L. *Plaster Impression of No. 923.*

924. *Chalcedony, tinged with Sapphire Color*—**Pompey,** one of Julius Cæsar's first triumvirate, consisting of Pompey, Crassus, and Julius Cæsar. A ring from the collection of the late Professor Heindorf of Münster.

M. *Plaster Impression of No. 924.*

925. *Sardonyx*—**Trajan,** thirteenth Emperor of Rome.

This ring reminds me how often and how much I have been indebted to the courteous attention of Monsieur Lavoix, conservateur adjoint of the Salle des Médailles et Pierres gravées, in the Bibliothèque Nationale, Paris—how freely he has opened cases of valuable antique gems, enabling me to compare and make researches.

N. *Plaster Impression of No. 925.*

CASE GGG.

926. *Chalcedony-Onyx*—**A Cameo.** In relief and in intaglio: the outer serpent is cameo, in relief; the cock, etc., in the centre, intaglio.

The outer serpent is a Bisa swallowing his own tail—Eternity. Centre, a cock—Vigilance. And a Bazilisco, the serpent hatched by a hen.

A. *Plaster Impression of No. 926.*

927. *Agate-Onyx*—**Hyacinthus,** the youngest son of Amyclas, a Spartan king.

He was beautifully formed, and was accidentally killed by Apollo while playing the game of discus or quoits.

B. *Plaster Impression of No. 927.*

928. *Pale Sard*—**Cybele,** deity of the Earth, on a decorated car drawn by two elephants, with riders, etc. Superbly fine intaglio.

In this car we also see the signification Eternity. Such cars were used for the funerals of some of the Roman emperors.

C. *Plaster Impression of No. 928.*

929. *Rock Crystal*—**Ceres.**

D. *Plaster Impression of No. 929.*

930. *Sardonyx*—The **Private Seal** of Quintus Julius or Junius Insignis.

The figures represent three protecting divinities. On the left, Jupiter seated, holding the asta or spear in one hand and in the other the patera. In the centre, Tuke, the *Bonus Eventus*, holding a spear of grain in his right hand, and with the left hand presenting the patera to Ceres, who is seated, having grain and fruit in her hand. A beautiful antique intaglio. Monsieur Longperier of l'Académie des Inscriptions, Paris, studied this gem with much interest shortly before his decease.

Adrien Longperier was one of the greatest savants of France, yet in his mien and bearing as unassuming as a child. With pleasure I here note this tribute to his precious memory in gratitude for what I so often learned in intercourse with him at the Académie during the last years of his life. I possess his autographs and drawings made in the study of Abraxas, Pehlevi, and other gems.

E. *Plaster Impression of No. 930.*

931. *Sard*—**Tuke,** the *Bonus Eventus,* holding in the right hand two ears of wheat, and in the left the patera.

F. *Plaster Impression of No. 931.*

932. *Plasma of Emerald*—**Venus Victrix,** whose worship was founded by Cæsar.

G. *Plaster Impression of No. 932.*

933. *Chalcedony, tinged with Sapphire Color.*

This intaglio, like No. 870, Case CCC, gives the tradition of the names of the week; that is, the deities from whom they were named. The three larger figures are the three Capitoline divinities—Jupiter, Juno, and Minerva. This is a highly interesting antique. The stone is beautiful on account of the pale sapphire tint which tinges the Oriental chalcedony.

H. *Plaster Impression of No. 933.*

934. *Garnet Cabochon*—**A Bearded Mask,** Roman.

J. *Plaster Impression of No. 934.*

935. *Sard*—**Silenus.** A fine antique intaglio.

K. *Plaster Impression of No. 935.*

936. *Carnelian*—**Charon,** passing over the Styx in his bark to conduct the souls after death to Avernus. Observe the bird in one hand and the flames in the other.

A soul is represented converted into the form of a bird, which is already beginning to suffer the torment of eternal fire, as is seen by the burning flames. The figures seated above are other souls, awaiting the return of Charon in order to be transported to Avernus. This is a unique Roman intaglio of the second century, and a highly interesting subject.

L. *Plaster Impression of No. 936.*

937. *Sardonyx*—**Young Hercules.**

M. *Plaster Impression of No. 937.*

938. *Sard*—**A Ceremony of the Ancient Jewish Church.**

N. *Plaster Impression of No. 938.*

939. *Sard*—**Demosthenes,** the greatest of the Greek orators, about 380 B. C. A fragment restored with gold.

O. *Plaster Impression of No. 939.*

CASE HHH.

940. *Sard*—**Meleager,** the wild-boar hunter.

The little figure above is Luna (Diana) with two torches, the protecting deity of Meleager.

A. *Plaster Impression of No. 940.*

941. *Mother-of-Pearl*—**A Persian Archer's Ring,** used in Persia and in all adjacent countries before firearms were introduced.

It was worn on the right thumb, and by it the cord was held until the moment when aim was taken; then the bowstring was allowed to slip off.

942. *Chalcedony-Onyx*—**A Scarabeus.** A dancing satyr with baton and Pandean pipes.

B. *Plaster Impression of No. 942.*

943. *Carnelian*—**The Wild Boar of Arcadia.**

C. *Plaster Impression of No. 943.*

944. *Onyx*—**Young Hercules.**

D. *Plaster Impression of No. 944.*

945. *Garnet Cabochon*—A curious Christian intaglio of the fourth century—a cross for each century.

E. *Plaster Impression of No. 945.*

946. *Carnelian*—**Concordia.** This stone has been injured by fire.

F. *Plaster Impression of No. 946.*

947. *Sard*—**Diomedes** stepping over the ramparts of Troy in the act of carrying off the effigy of Minerva, the Palladium. (See fuller account in "Rome," page 395; also see No. 922, Case FFF.)

G. *Plaster Impression of No. 947.*

948. *Chalcedony-Onyx*—**A Ring** *porte bonheur.* A most interesting subject.

The design represents a bone from the instep of the human foot called the astragalus; it is shown in four positions or faces—viz. the superior and inferior, the anterior and posterior. The ancient Romans played a game of hazard with these bones as with dice, which is the signification of the word "astragalus." The original owner of this specimen probably said to himself, in playing astragalus: "When I venture my drachmæ on the anterior face, it is sure to fall on the wrong face, and *vice versâ* when I take the superior face. Now, I will have a talisman stone engraved, a *porte bonheur*, representing all the four positions; then, whichever way the astragalus falls, I shall at least have it on my amulet." (See Astragalus, page 367.)

I avail myself with great pleasure of this opportunity to express my gratitude to my friend the learned archæologist, Dr. Dresser, who so often has aided me in deciphering engraved gems and inscriptions. It was he who first discovered that all four positions of the astragalus were so represented. I have also a manuscript from his hand on the ring of Lucius Philogenes, the liberated slave, No. 915, Case FFF.

H. *Plaster Impression of No. 948.*

949. *Bronze*—**Ancient Bronze Astragalus,** which has actually been used in play by the ancient Romans.

The figure of the astragalus is also found on the oncia in the time of Servius Tullius, sixth King of Rome. This one was kindly ceded to me in February, 1882, by Dr. Dresser, then of the German Archæological Society of Rome.

949½. *Antique Paste*—**An Astragalus.** Ancient Roman. Rare.

950. *Amethyst*—**Tarquinius Superbus,** son-in-law of Servius Tullius.

"Tarquinius Superbus took the wealthy town of Suessa Pometia, with the spoils of which he commenced the erection of the Capitol at Rome, which his father had vowed. In digging for the foundations on what is now termed the Capitoleum a human head was discovered beneath the earth, undecayed and trickling with blood. Etruscan soothsayers expounded the prodigy as a sign that Rome was destined to become the head of the world."

J. *Plaster Impression of No. 950.*

951. *Chalcedony*—**Osiris,** the principal Egyptian divinity, husband of Isis.

Unlike other gods, the worship of Osiris was universal throughout Egypt, where he was known as Hysiris. He is pictured in the intaglio with many of his attributes and symbols. First, as the great progenitor, in his right hand the flail of retribution. On the right, the bull Kamut, and above it Cynocephales, symbol of the moon, as he was believed to feel its influence as do the great waters; the Christians of the Middle Ages even gave his head to figures of St. Christopher, who carried our Saviour over the water (in fact, I believe that is the derivation of the name Christopher —Christ-over). Below the bull is Moo, running water. On the left, above, a soul; below that are flying scarabei, symbolic of the resurrection of the soul; also a flying heart, and his *heq* or sceptre.

K. *Plaster Impression of No. 951.*

952. *Agate-Onyx*—**Antiphates,** the fisherman who tormented Ulysses when his boats were driven on the shore at Telepylos. He was also a ruler of a savage people.

L. *Plaster Impression of No. 952.*

953. *Emerald*—**Victory Crowning a Trophy.** Has been injured by fire.

M. *Plaster Impression of No. 953.*

954. *Sard*—**A Biga drawn by a Lioness and a Goat.** Very fine.

N. *Plaster Impression of No. 954.*

955. *Onyx*—**Ulysses** consecrating himself at a shrine before entering the contest for the hand of Penelope.

O. *Plaster Impression of No. 955.*

GOLD RINGS—CAMEOS.

"In times of sorrow the Roman changed his gold for iron and bronze rings, and when he died his rings were often burnt with his corpse. Rings were placed upon the statues of the deities and heroes, and were put on or taken off according to the festival that was celebrated. Roman rings were often of great value. Thus, that of the Empress Faustina is said to have cost the immense sum of $200,000, and that of Domitia the still larger amount of $300,000."

CASE III.

956. *Onyx*—**Ariosto,** the Italian poet.

957. *Sardonyx*—**Hertha,** goddess of the Earth.

958. *Sardonyx*—**Pyrrhus,** King of Epirus.

959. *Sard*—**A Slave of Aleppo.** An Oriental gem.

960. *Agate-Onyx*—**Faustina,** wife of Marcus Aurelius.

961. *Chalcedony-Onyx*—**Homer.**

962. *Sardonyx*—**Hyacinthus,** the Spartan beloved of Apollo.

Zephyrus, jealous of Hyacinthus, drove the quoit of Apollo with force against his head, and killed him. From his blood sprang up the flower hyacinth. On the leaves were AI, AI.

963. *Onyx*—**Lucius Verus,** seventeenth Emperor of Rome, A. D. 161–169.

The colleague of Marcus Aurelius in the Empire; was a dissolute man, and died suddenly at Altinum, in the country of the Veneti.

964. *Onyx*—**Vesta,** goddess of the Hearth.

965. *Emerald*—**Maximinus Pius,** thirtieth Emperor of Rome, A. D. 235–238. Greek cameo, signed.

He was born in a village on the confines of Thrace, and was patronized and advanced by Alexander Severus, and on the latter's death was proclaimed emperor. A valiant general, but cruel and brutal. The army and people were so dissatisfied that they formed a *conjura* and assassinated him.

966. *Onyx*—**Ptolemy.**

Ptolemy, or Ptolemæus, surnamed Philadelphus, son of Mark Antony by Cleopatra. After the death of Antony, A. D. 30, his life was spared by Augustus at the intercession of Juba and Cleopatra, and he was brought up by Octavia with her own children.

967. *Agate*—**A Warrior in a Biga,** drawn by two camels. Victory about to crown him.

968. *Onyx*—**Horatius Defending the Bridge.**

The bridge was over the Tiber at Rome; Horatius was fighting the Etruscans. The Romans were obliged to destroy their end of the bridge, when Horatius with his horse swam back.

969. *Onyx*—**Mæcenas.**

970. *Onyx*—**Marcus Aurelius,** sixteenth Emperor of Rome.

971. *Ruby*—**A Child's Head.** Unique and rare.

A ruby in relief is seldom to be found in any European collection. (See another, No. 1095, Case Q Q Q.)

972. *Onyx*—A figure of **Minerva.**

973. *Chalcedony-Onyx*—**Petrarch.**

974. *Chalcedony-Onyx*—**Virgil.**

GOLD AND SILVER RINGS—CAMEOS.

CASE JJJ.

975. *Agate*—**Deianira,** wife of Hercules.

976. *Sardonyx*—**A Chimera.** Three masks.

977. *Onyx*—**Psyche.**

978. *White Topaz*—**Augustus,** first Emperor of Rome. A Roman cameo signed in Greek.

979. *Sardonyx*—**Titus,** tenth Emperor of Rome.

980. *Sardonyx*—**A Bacchante.**

981. *Onyx*—**Medusa** (Cinque-cento).

982. *Chalcedony-Onyx*—**Medusa.** Set with diamond sparks (Cinque-cento).

983. *Sardonyx*—**Jove.** Fine cameo.

984. *Pale Onyx*—**Jupiter Serapis.**

985. *Agate*—**A Kalmuck.**

986. *Chalcedony-Onyx*—**Jugurtha,** King of Numidia.

987. *Onyx*—**A Rude Round Bearded Head.**

988. *Pale Onyx*—**Jupiter Serapis.**

989. *Chalcedony-Onyx*—**A Medici** (Cinque-cento).

990. *Chalcedony-Onyx*—**A Gorgon Mask.**

991. *Chalcedony-Onyx*—**A Medici** (Cinque-cento).

CASE KKK.

992. *Sardonyx*—**Chloris,** a floral divinity.

993. *Onyx*—**A Grotesque Head.**

994. *Agate*—**Ptolemæus Auletes,** the flute-player, son of Ptolemæus Lathyrus.

995. *Agate*—**Domitian,** eleventh Emperor of Rome.

996. *Pale Onyx*—**Homer.**

997. *Onyx*—**Marcus Agrippa,** son-in-law of Augustus and grand admiral of the Roman fleet.

998. *Chalcedony-Onyx*—**Gordianus Pius III.,** thirty-fifth Emperor of Rome.

999. *Onyx*—**Diana in a Biga.**

1000. *Sard*—**Marcus Aurelius,** sixteenth Emperor of Rome.

1001. *Onyx*—**Maria Theresa of Austria.**

1002. *Sardonyx*—**Titus,** tenth Emperor of Rome, A. D. 79–81.

Succeeded Vespasian, and was one of the most illustrious and beneficent of the Roman emperors. He is most particularly known for the siege and capture of Jerusalem, A. D. 70. The Arch of Titus, erected in Rome in commemoration of this event, and still standing, contains sculptures of many of the sacred vessels brought by him from the temple at Jerusalem. During his reign the great eruption of Vesuvius occurred which buried the cities Herculaneum and Pompeii, A. D. 79. Titus completed the Colosseum, which had been begun by his father; he built also the Baths of Titus. The dedication of these two edifices was celebrated by spectacles which lasted one hundred days and were marked with extraordinary splendor. On one day alone five thousand wild animals are said to have been exhibited.

1003. *Chalcedony*—**Ptolemy,** King of Egypt.

1004. *Carnelian*—**Domitian,** eleventh Emperor of Rome, A. D. 81–96. Succeeded his brother Titus.

Domitian was alternately trifling and cruel. He spent much of his time catching and killing flies. One day his beautiful wife Domitia entered his apartment, her hair elaborately dressed, with a small stiletto stuck through it for ornamental support. Domitian, seeing a fly upon her, struck for it, and in doing so deranged the headdress; whereupon Domitia, enraged, seized the stiletto and chased the emperor from room to room. He once invited a number of senators to dinner, and when they were assembled led them into an adjoining apartment hung in black, lit with candles, while all around the sides of the room were open coffins bearing the names of the guests.

1005. *Onyx*—**Tiberius,** second Emperor of Rome.

1006. *Sardonyx*—**Faustina.**

CASE LLL.

1007. *Chalcedony-Onyx*—**Incognito.**

1008. *Onyx*—**A Bacchante.**

1009. *Onyx*—**A Faun.**

1010. *Red Jasper*—**Octavia,** daughter of Claudius, fourth Emperor of Rome.

1011. *Onyx*—**An Idiot.**

1012. *Chalcedony-Onyx*—**Trebonianus Gallus,** forty-first Emperor of Rome.

1013. *Sard*—**Numa Pompilius,** second King of Rome, in sacerdotal costume.

1014. *Sardonyx*—**Melpomene,** one of the Nine Muses, who presided over Tragedy. Fine cameo and beautiful stone.

1015. *Pale Onyx*—**Incognito.**

1016. *Agate*—**Marcus Aurelius in Youth,** sixteenth Emperor of Rome.

1017. *Chalcedony-Onyx*—**A Bearded Mask.**

1018. *Onyx*—**A Warrior with Shield.**

1019. *Onyx*—**Jupiter Tonans.**

1020. *Chalcedony-Onyx*—**Jupiter.**

1021. *Sardonyx*—**Zeno,** a Greek philosopher.

CASE MMM.

1022. *Onyx*—**A Turbaned Ethiopian.**

1023. *Sardonyx*—**Hercules and Iole.**

1024. *Ceragate Onyx*—**A Warrior,** with Medusa on his shield. Beautiful color.

1025. *Pale Sardonyx*—**Rhemetalces,** King of Thrace.

1026. *Onyx*—**Incognito.**

1027. *Chalcedony*—**Medusa.**

1028. *Pale Sardonyx*—**Domitian,** eleventh Emperor of Rome.

1029. *Agate-Onyx*—**Trebonianus Gallus,** forty-first Emperor of Rome.

Bought from the family Cappellari della Columba de Venezia, near relations of Pope Gregory XVI., to whom this ring formerly belonged, and who gave it to one of the Cappellari della Columba family. Rare and beautiful stone.

1030. *Pale Onyx*—**Nero,** fifth Emperor of Rome.

1031. *Onyx*—**Hadrian,** fourteenth Emperor of Rome, A. D. 117–138.

He was born at Rome, and occupied most of his reign travelling in all the Roman provinces—in Egypt, in Germany, Spain, etc., etc.; then built Hadrian's villa at Tivoli, where he had reproduced many of the fine works of art he had seen. At Bithynia he met young Antinous, of beauty and fine form, and made him his favorite. Antinous was drowned in the Nile, and Hadrian built a temple to his memory at Alexandria.

1032. *Agate*—**A Phrygian Amazon.**

1033. *Onyx*—**Virgil.** Superb cameo. Exquisite natural color.

1034. *Pale Onyx*—**Magdalen.**

1035. *Chalcedony*—**Aristides.**

1036. *Chalcedony-Onyx*—**Messalina,** third wife of Claudius—a bad, profligate woman.

CASE NNN.

1037. *Sard*—**Meleager.**

1038. *Agate*—**Claudius,** fourth Emperor of Rome.

1039. *Cameo in Gold*—**Jupiter Serapis, Isis, and Horus.**

1040. *Onyx*—**Cupid.**

1041. *Onyx*—**Alexander.**

1042. *Pale Sardonyx*—**Commodus,** eighteenth Emperor of Rome.

1043. *Pale Sardonyx*—**Carlo Borromeo,** of the Medici family, nephew of Pope Pius IV.

1044. *Sardonyx*—**Amor,** his head decorated with flowers and fruits. Beautiful stone and fine execution. Greek inscription on the surplice.

1045. *Chalcedony*—**Otho,** seventh Emperor of Rome.

1046. *Emerald*—**An Etruscan Scarabeus,** broken.

1047. *Emerald*—**A Sleeping Dog.**

1048. *Alabaster in Two Strata*—**Medusa.**

1049. *Jasper*—**An African.**

1050. *Onyx*—**A Roman Mask** (Cinque-cento).

1051. *Agate*—**Cleopatra.**

CASE OOO.

1052. *Sardonyx*—**A Mask of a Satyr.**

1053. *Onyx*—**Lena,** bacchante.

1054. *Pale Sardonyx*—**An Owl's Head.** Notice the utilization of the stratification of the stone.

1055. *Onyx*—**A Superb Jove.**

1056. *Sardonyx*—**Æsculapius.**

1057. *Pale Sardonyx*—**Semele,** a breviary ring of Philip II. of Spain, with knobs or points, used to count prayers.

1058. *Pale Onyx*—**Macrinus,** twenty-sixth Emperor of Rome, A. D. 217–218.

He was born in Cæsarea in Mauritania. On the assassination of Caracalla he was proclaimed emperor, reigned a few months, and was assassinated by the friends of Caracalla under the influence of Julia Mæsa, the aunt of Caracalla.

1059. *Sardonyx*—**Socrates and his Mask.**

1060. *Chalcedony*—**Lysimachus.**

1061. *Chalcedony-Onyx*—**Una and the Lion.**

1062. *Onyx*—**A Negress with Braided Hair.**

1063. *Chalcedony-Onyx*—**Hesiodus,** a poet of the Bœotian school.

1064. *Sardonyx*—**A Wounded Gladiator.**

1065. *Sardonyx*—**Olivia,** a priestess.

1066. *Chalcedony-Onyx*—**Marcus Agrippa,** grand admiral under Augustus.

GOLD AND BRONZE RINGS—CAMEOS.

CASE PPP.

1067. *Pale Sardonyx*—**Meleager,** the wild-boar hunter.

His hunting expeditions led to open war. The Calydonians were always victorious so long as Meleager went out with them.

1068. *Gold*—Exquisitely fine gold Byzantine cloisonné **Ring** of the sixth century A. D. The inscription is M, abbreviation of ΜΗΤΗΡ, mother; Θ, abbreviation of ΘΕΟΥ, Theou—"mother of God."

1069. *Sardonyx*—**Seneca,** the rhetorician.

He was born at Cordova, in Spain, about B. C. 61. He was at Rome in the early period of the power of Augustus.

1070. *Gold Bronze*—**A Satyr.**

1071. *Sard*—**Cicero,** the Roman orator.

1072. *Chalcedony-Onyx*—**Ulysses.**

Ulysses was one of the leaders in the Trojan War; sometimes called "the mariner," on account of his skill in navigation and his long voyages with companions after the downfall of Troy.

1073. *Onyx of Seven Strata*—**A Helmeted Warrior.** Fine example of the utilization of stratification in stones for gems.

1074. *Chalcedony-Onyx*—**Harpocrates,** also called Horus Harpocrates.

He was the god of Silence, and is said to have been born with his finger on his mouth. In Egyptian fable he was the god of the Sun.

1075. **An Antique Scenic Mask.** Green color. One of the rarest gems in my collection.

1076. *Pale Onyx*—**Maximinus Pius,** thirtieth Emperor of Rome.

1077. *Gold*—**An Alliance or Matrimonial Ring,** in ancient virgin gold.

A betrothal ring was worn on the fourth finger, called the golden finger. The ancients, believing that the blood-vessel or vein, *vena salvatella*, reached more directly the heart, made this finger the seat of the golden band of alliance.

1078. *Gold*—An antique Christian relic, a **Ring** of the third century A. D.

1079. *Pale Sardonyx*—**Sophocles,** the Greek dramatist.

1080. *Pale Onyx*—**Pertinax,** nineteenth Emperor of Rome, from January 1st to March 28th, A. D. 193.

He was born in the province of Genoa, and was proclaimed emperor after Commodus; reigned two months and twenty-seven days. Was stabbed by the Prætorian Guard because he desired reform, and would not pay nor give presents to the guards, as did the tyrannical emperors who had preceded him.

1081. *Chalcedony-Onyx*—**Susannah and the Elders.**

Susannah in the bath, a beautiful cameo of the fifteenth century. (From the Zanetti Collection.)

1082. *Agate-Onyx*—**Phœnix Rising from the Flames.** Probably a fragment of a large and important cameo.

1083. *Onyx*—**Cleopatra.**

1084. *Sardonyx*—**Socrates.**

CASE QQQ.

1085. *Sardonyx*—**Citharistria.**

1086. *Chalcedony-Onyx*—**Domitia,** wife of the Emperor Domitian.

1087. *White Topaz*—**Aristides,** surnamed the Just on account of his inflexible integrity.

He was contemporaneous with Themistocles, and died about B. C. 468.

1088. *Sard*—**Mæcenas,** the chief minister and friend of Augustus.

He was enormously rich, and used his wealth freely in patronizing men of letters, particularly Horace and Virgil.

1089. *Agate-Onyx*—**Commodus,** eighteenth Emperor of Rome.

1090. *Onyx*—**A Bassarid,** bacchante.

1091. *Pale Sard*—**Offering a Libation to Bacchus.**

1092. *Sardonyx*—**Hippocrates.** One of the finest cameos in my collection.

He was the most celebrated physician of antiquity; born in the island of Cos about B. C. 460.

1093. *Siberian Jasper*—**Claudius,** fourth Emperor of Rome, brother of Germanicus and uncle of Caligula.

He was in his nephew's palace when the soldiers sought to assassinate him. He was very much frightened, and hid himself under the curtain of a palace door, where they found him trembling and powerless with fear. Through love for his brother, the deceased Germanicus, they carried Claudius out and showed him to the people, and he was forthwith proclaimed emperor. He was not tyrannical, but weak, incapable, and timorous. After reigning thirteen years (A. D. 41–54), his wife, Agrippina, caused a physician to administer poison to him, of which he died.

1094. *Sardonyx*—**Cupid Preparing a Sacrifice.** A cameo of the fifteenth century.

This stone is very curious. White chalcedony figures on a ruby-red stratum, yet, seen against the light, all white.

1095. *Ruby*—**Domitian,** eleventh Emperor of Rome. There are six small holes pierced through this ruby by which it was attached to a garment in the first century.

1096. *Egyptian Jasper*—**A Bacchante,** ornamented with grapes and leaves.

1097. *Bronze*—**Thothmes III.** An Egyptian seal ring, found by the collector at Girgeh.

1098. *Chalcedony*—**A Curious Rude Head.**

1099. *Sardonyx*—**Hyacinthus.**

GOLD RINGS—CAMEOS.

CASE RRR.

1100. *Sard*—**A Satyr.**

1101. *Onyx*—**Cassander,** King of Macedonia. Without the lion's skin.

1102. *Maculated Sardonyx*—**Socrates** about to drink the hemlock; the bowl is broken. Beautiful stone.

1103. *Sardonyx, four strata*—**A Grotesque Mask,** with faun's ears.

1104. *Sard-Agate*—**Servius Tullius,** sixth King of Rome, B. C. 533.

1105. *Chalcedony-Onyx*—A very curious **Ring.**

A sainted ecclesiastical; around his head are five gold stars set into the onyx; under his right arm an olive branch; and supported between his body and left arm is a crucifix with our Saviour crucified. Although very minute, this can clearly be seen by a practised eye.

1106. *Onyx*—**Hannibal,** with a Greek signature.

1107. *Sardonyx*—**Marcus Agrippa,** general under Augustus and grand admiral.

1108. *Siberian Jasper*—**Incognito.**

1109. *Sardonyx*—**A Faun's Head.**

1110. *Onyx*—**A Bacchante.** Fine head.

1111. *Chalcedony-Onyx*—A figure of **Victory as History.**

1112. *Pale Onyx*—**The Emperor Augustus,** in sacerdotal or pontifical veil, a portrait of his own time.

The eyes, mouth, etc. etc. are cut with a diamond point as with a graver. This fact was noted with much pleasure by the late Monsieur L. Hirsch, professional expert of No. 32 Rue Louis le Grand, Paris, to whose generous learning I have so often been indebted in defining or divining classical and mythological subjects on stones in my possession.

1113. *Chalcedony-Onyx*—**St. John.** Remark the beauty of the arm, with the twisted rope.

1114. *Jasper-Onyx*—**A Bacchanalian Figure,** with a full cruche and an empty wine-skin.

ANTIQUE PASTES.

CASE SSS.

1115. *A Christian Amulet*—**A Palm Branch.** Beautiful iridescence.

1116. *Antique Paste Intaglio*—**Minerva.**

1117. *Antique Paste Cameo*—**Medusa.**

1118. *Antique Paste Intaglio, color red jasper*—**Minerva.**

1119. *Antique Paste Intaglio, color red jasper*—**Fortuna.**

1120. *Antique Paste Intaglio, color ruby*—**Prometheus.**

1121. *Antique Paste Cameo; color sard*—**An Amulet with Two Heads.** Has been worn on a necklace.

1122. *Antique Paste Cameo, color white, on deep sapphire fond*—**A Bearded Mask.** A fragment.

1123. *Antique Iridescent Glass Cameo*—**A Lion's Head.**

1124. *Antique Paste*—A beautiful intaglio of a **Bacchanalian Head,** only visible to a practised eye. Fine iridescence.

1125. *Antique Enamel*—**St. Marc in Prayer.** A religious amulet of the seventh century, with inscription: S. MARCVS.

1126. *Antique Iridescent Glass*—**The Sun between the Dioscuri,** the sons of Jupiter—Castor and Pollux.

Probably representing an emperor and his two sons, symbolized by their patron

divinities. M. Longperier studied this gem, and made notes of it in the Académie des Inscriptions, Paris, 1881.

1127. *Antique Paste Cameo, color of ruby*—**Medusa.** A fragment.

1128. *Antique Paste Cameo, white on deep sapphire fond*—**Livia,** wife of Augustus. A fragment.

1129. *Antique Iridescent Glass*—**A Lion's Head.** Beautiful iridescence.

1130. *Antique Paste Intaglio*—**A Slave Imploring his Life of a Warrior.**

1131. *Antique Iridescent Glass Cameo*—**Mercury.**

1132. *Antique Paste, color sard*—**An Amulet with Two Heads.**

CASE TTT.

1133. *Antique Paste Cameo, color pale ruby*—**Minerva.**

1134. *Antique Paste Intaglio*—**A Sea-Nymph,** riding a monster with a dolphin's body and tail.

1135. *Antique Paste Intaglio*—**Ceres.** Beautiful Oriental design.

1136. *Antique Enamel Cameo, color red jasper-onyx*—**A Scenic Mask.**

1137. *Antique Paste Intaglio, color ruby*—**Young Hercules.**

1138. *Antique Paste Cameo, color white on deep sapphire*—**A Faun's Head.** A fragment.

1139. *Antique Paste Intaglio, color pale topaz*—**A Head** and representation of **a Ring.**

Probably worn as a medallion by a slave who had not the right to wear a ring.

1140. *Antique Paste Intaglio, color deep sard*—A representation of **Chariot-races;** each quadriga has four horses abreast. Interesting.

1141. *Antique Paste Cameo, color amethyst*—**A Goat.**

1142. *Antique Paste Intaglio, color pale topaz*—**A Mask.** Silvered iridescence.

1143. *Antique Paste Intaglio, color sard*—**A Bull.** Exquisite iridescence.

1144. *Antique Paste Intaglio, color rich topaz*—**Hercules.** Beautiful gem.

1145. *Antique Paste Cameo*—**Horus Harpocrates,** said to have been born with his finger on his mouth, significant of silence, secrecy, and mystery.

1146. *Antique Paste, color ruby*—**A Warrior on Horse.** Fine iridescence.

1147. *Antique Paste, color lapis lazuli; cameo once gilded*—**Neptune.** (See No. 56, Case D.)

1148. *Antique Paste Cameo*—**Africa.** The headdress is the skin of an elephant's head.

1149. *Antique Paste Intaglio, color pale sard*—**Woman Worshipping a Bird.**

1150. *Antique Paste Cameo*—**Medusa.** Extraordinary iridescence.

1151. *Antique Paste Intaglio, color pale sard*—**Hannibal.**

1152. *Antique Paste Intaglio*—**Dog and Cock Striving over a Bowl of Food.**

1153. *Antique Paste Intaglio, color topaz*—**A Lion's Head.**

1154. *Antique Paste Cameo*—**Bacchus and a Nymph.**

1155. *Bronze Ring, with Antique Paste Intaglio*—**Incognito.** Finely cut.

1156. *Antique Paste Intaglio, color sapphire and emerald, striated with white*—**The Emperor Prabo,** with sceptre in hand; on his shield a minute intaglio of Pegasus mounted.

CASE UUU.

1157. *Antique Paste Cameo, color lapis lazuli, white and topaz*—A curious **Gorgon Mask,** with faun's ears.

1158. *Antique Paste Cameo, color white on ruby fond*—**Two Heads.**

1159. *Antique Paste Cameo, in high relief*—**A Bearded Mask.**

1160. *Antique Paste Intaglio, color sard*—**The Genius of the Sun.**

1161. *Antique Paste Cameo*—**Silenus,** inebriated, seated on the ground, giving a cup of wine to his disciple Bacchus, and instructing him in the use of intoxicating beverages, that he may in like manner educate the bacchanalians and supervise the preservation of life, maturity, etc., etc. The figure of a woman in the background is Semele, mother of Dionysus or Bacchus.

1162. *Antique Paste Intaglio, color striated sard*—**A Satyr.**

1163. *Antique Paste Intaglio, color topaz*—**A Bacchante** decorated with grape-leaves and fruit.

1164. *Antique Paste*—**A Scarabeus.** Rare.

1165. *Antique Paste Intaglio, color sard*—**A Winged Sphinx.**

1166. *Antique Paste Intaglio, color pale sard*—**Polynices,** son of Œdipus and Jocasta.

After his father's flight from Thebes he undertook the government with his brother Eteocles. They quarrelled, and decided the difficulty by single contest, when they both fell. One of the finest antique pastes. Splendid iridescence.

1167. *Antique Paste Intaglio, color rich sard*—**A Crow** on a branch of a tree.

1168. *Antique Paste Intaglio, color deep sard*—**Mercury.**

1169. *Antique Paste Intaglio*—**Vulcan Forging Armor.** Striated and iridescent.

1170. *Antique Paste Cameo*—**A Bacchanalian.** Fine delicate gray-green color.

1171. *Antique Iridescent Glass*—**A Mask.**

1172. *Fragment of Antique Blue Glass,* with the signature of the manufacturer, **Artas of Sidon,** a Phœnician of the second century A. D., in both Greek and Latin.

APTAC	ARTAS [of]
CIΔѠ [NIOC].	SIDON

1173. *Antique Paste Intaglio*—**A Young Victorious Warrior,** hanging his bow on the column of victory; Hercules and Minerva assist at this ceremony.

1174. *Antique Paste Intaglio, color pale sard*—**Apollo.**

1175. *Antique Paste Intaglio, color dark sard*—**Abundance.**

1176. *Antique Paste Intaglio, color pale sard*—**Endymion,** the lover of Diana. Diana was enamored of him. Superb iridescence.

1177. *Antique Paste Intaglio*—**Cupid Riding a Human-faced Horse.** An antique bronze ring.

1178. *Antique Paste Intaglio, color topaz*—**Pegasus.**

1179. *Antique Paste Intaglio, color pale sard*—**A Scenic Mask.**

1180. *Antique Paste Intaglio, color ruby*—**A Vestal,** with an effigy in her hand. Fine gem.

1181. *Antique Paste Cameo, color white on pale ruby*—**Paris.**

CASE VVV.

1182. *Antique Paste Cameo*—**Hebe Presented by Mercury to Jupiter.** The bird is the eagle of Jupiter Tonans; behind the chair is Juno and young Hercules. Superb cameo. Five figures are visible. A fragment.

1183. *Antique Paste Cameo*—**A Satyr and Nymph.**

1184. *Antique Paste Intaglio*—**A Bacchante** decorated with fruit and flowers.

1185. *Antique Paste Cameo*—**Amor.** Beautiful patina.

1186. *Antique Iridescent Glass*—**A Lion's Head.** Second century: observe the beautiful color.

1187. *Antique Paste Intaglio*—**A Bacchante,** full face. Fine iridescence.

1188. *Antique Paste Intaglio*—**A Mask.** Ring. Violet iridescence.

1189. *Antique Paste Intaglio, striated in three colors*—**Pegasus.**

1190. *Antique Paste Intaglio, color pale sard*—**Othryades,** a Spartan, one of the three hundred selected to fight with three hundred Argives for the possession of Thyrea.

Othryades was left for dead on the field, but of all that host he alone escaped. Beautiful gem: observe the shield.

1191. *Antique Paste Intaglio, color rich sard*—**Hercules.** A fragment.

1192. *Antique Iridescent Glass Intaglio*—**The Fall of Phaethon,** at the moment when the horses are becoming unmanageable. (See *Metamorphoses of Ovid,* book ii., and "Belgium's Contribution," page 359.)

Phaethon, desiring to guide or drive the chariot of the Sun during the twenty-four hours, prayed his father to grant him this great favor. Helios, urged by Clymene, and not wishing to disappoint his son, consented, but instructed him to maintain always the same direction, warning him that otherwise he might fall upon the plain, into a river, or the sea. Phaethon drove with the ardor of youth, but was soon unable to check the horses, and lost all control; he was thrown from the chariot, and fell into the sea at the embouchure of the river Po. The figures on the intaglio below Phaethon represent the Heliadæ, the sisters of Phaethon, who were metamorphosed into poplar trees.

1193. *Antique Paste Intaglio, color pale sard*—**Achilles leaving his son Neoptolemus,** accompanied by Ulysses. Fine gem.

1194. *Antique Iridescent Glass Cameo*—**A Grotesque Mask.**

1195. *Antique Paste Intaglio*—**A Bull Frolicking.**

1196. *Antique Paste Intaglio*—**A Mask.** Fragment of a bronze ring. (See another in onyx and iron in No. 906, Case EEE.)

1197. *Antique Paste Intaglio, color ruby*—**An Asiatic King.**

1198. *Antique Paste Cameo*—**Cupid seeking Water to Quench a Flame.**

1199. *Antique Paste Intaglio, color sard*—**Neptune.**

1200. *Antique Iridescent Glass*—**A Nymph's Head.** Second century.

CASE WWW.

1201. *Antique Paste Cameo, color white on sapphire*—**Cleopatra Reclining.**

1202. *Antique Paste Cameo, color sard*—**A Mask.** Spots of violet iridescence.

1203. *Fragment of a Paste Cameo, injured by time and fire*—**Apollo.**

In front, below, the serpent Python. Other figures too worn to be recognizable.

1204. *Antique Paste Intaglio, color sard*—**A Faun Educating a Younger One.**

1205. *Antique Iridescent Glass Cameo*—**A Rude Mask.**

1206. *Antique Paste Cameo, color sapphire with patina*—A beautiful **Head of a Faun.**

1207. *Antique Paste Cameo, color sapphire*—**A Lion,** emblem of power. Superb iridescence.

1208. *Antique Paste Intaglio, color ruby*—**Roma.** Very fine.

1209. *Antique Iridescent Glass*—**Venus on a Shell.**

1210. *Antique Paste*—**An Oriental Dignitary,** two faces. Beautiful patina and iridescence.

1211. *Antique Enamel Paste*—**An Egyptian,** and characteristic face. Was found inlaid in a mummy-case.

1212. *Antique Paste Intaglio*—**A Bull.** Rich iridescence.

1213. *Antique Iridescent Glass*—**Geta,** brother of Caracalla.

1214. *Antique Paste Intaglio*—**Homer.**

1215. *Antique Paste Intaglio*—**Ulysses and Penelope.** Beautifully striated, emerald tint with iridescence.

1216. *Fragment of a Large Antique Paste Cameo*—**An Arm,** with a fish in hand.

1217. *Antique Paste Cameo, color deep sard, with figure in relief*—**Mounted Warrior with Spear,** attacked by a species of dragon. Fragment worn by time.

1218. *Antique Paste Intaglio, color lapis lazuli*—**Amor** drawn in a quadriga by four goats.

CASE XXX.

1219. *Antique Paste*—**A Warrior Returning with his Trophies.** An important fragment of a large cameo covered with blue enamel.

On his shield is the head of a bull. The one below is of a prisoner; the small dragon's head is part of a musical instrument. Four or five centuries before Christ, when the warriors brought back trophies, they were placed in the temple of Jupiter Feretrius. (Presented to me by Scalambrini, Rome.)

1220. *Antique Paste Cameo*—**An Angel's Head in Clouds.** Fragment.

1221. *Antique Paste Intaglio*—**Apollo Guiding the Chariot of the Sun.** Four horses. Very fine.

1222. *Antique Paste Cameo, color blue enamel on sard*—**Aurora in her Chariot.**

1223. *Antique Paste Intaglio, color ruby*—**Genius of the Chase.**

1224. *Antique Paste Intaglio*—**A Gladiator.**

1225. *Fragment of an Antique Bronze Ring,* with an antique paste cameo—**Cupid.**

1226. *Antique Paste Intaglio*—**An Ass and a Goat,** feeding from a tree.

1227. *Antique Paste Cameo*—**A Very Grotesque Mask,** with iridescence. The patina gives it almost a metallic appearance.

1228. *Antique Paste Intaglio, color pale sard*—**A Lion,** emblem of force.

1229. *Antique Paste Intaglio, color emerald*—**Ulysses and Menelaus.**

They went together to Troy to induce the Trojans to restore Helen and her treasures. Beautiful intaglio and iridescence.

1230. *Antique Paste Cameo, rich topaz tint*—**Medusa.**

1231. *Antique Paste Intaglio*—**Swine.**

1232. *Antique Iridescent Glass*—**A Dolphin.**

1233. *Antique Paste Intaglio*—**Wild Boar.**

1234. *Antique Paste Intaglio*—Gold ring. **The Incident of Troy:** Æneas escaping from burning Troy with his father Anchises on his shoulders; Ascanius, his son, following.

1235. *Antique Paste Intaglio, color dark sard*—**Castor.**

He was famous for his skill in taming and managing horses.

1236. *Antique Paste Intaglio*—**Orestes and his Sister Electra,** who saved his life when his father, Agamemnon, was murdered by Ægisthus and Clytæmnestra.

CASE YYY.

1237. *Antique Paste*—**Medusa.** A fragment in antique paste; very indistinct from age; found at Cumæ imbedded in lava. Finished in plaster and tinted by the collector.

If held to the light the beautiful sapphire color can be seen where I have removed the lava. Also notice the rich blue color of the small piece partially cleared of lava, which I have broken from No. 1237 and suspended by a wire.

Three Gorgons are mentioned: Stheno, Euryale, and Medusa, daughters of Phorcys and Ceto. They were frightful beings; instead of hair their heads were covered with hissing serpents, and they had wings, brazen claws, and enormous teeth. Medusa, who alone of her sisters was mortal, was at first a beautiful maiden, but her hair was changed into serpents by Athena, she having become the mother of Pegasus. Her head now became so fearful that every one who looked at it was changed into stone. This head of Medusa was often placed in the centre of shields and breastplates.

1238. *Antique Paste Intaglio, color rich sapphire*—**Minerva,** seated leaning on her shield. Patina and iridescence.

1239. *Antique Paste Intaglio, color striated emerald*—**Victory.**

The wings of Victory are clipped; the sentiment was, "Having Victory, let us keep her with us." Beautiful iridescence.

1240. *Antique Paste Cameo*—**The Infant Bacchus on a Goat.**

1241. *Antique Paste Intaglio*—**The Couch of Venus,** nymph in attendance.

1242. *Antique Paste Cameo, in high relief*—**Incognito.**

1243. *Antique Paste Cameo*—**A Philosopher.** Worn by time.

1244. *Antique Paste Cameo*—**A Faun Caressing a Goat.**

1245. *Antique Paste Cameo*—**Cupid and Psyche,** two figures. Opalescent.

1246. *Antique Paste Cameo*—**Nymphs Bathing.** Second century.

1247. *Antique Iridescent Glass*—**A Scenic Mask.**

1248. *Antique Paste*—**A Boar Attacked by a Lioness.** An intaglio.

Two transverse sunken lines may be observed in this intaglio; this is where the paste is worn away with centuries of time, because the colors in that part rendered it more perishable.

1249. *Antique Paste Cameo, pale green on red*—**A Bacchante.**

1250. *Antique Paste Cameo, fine color*—Evidently a **Sacrifice.** A fragment.

1251. *An Antique Fibula,* bronze inlaid with gold ornamentation, containing an antique paste intaglio representing **Romulus and Remus and the She-Wolf.** Interesting. Of the second century A. D.

1252. *Antique Paste Cameo*—**A Sphinx,** representing the Emperor Augustus.

1253. *A Paste of Antique Red Jasper*—**Jupiter Tonans,** seated, holding in his hand an effigy of the youthful Bacchus, his favorite bird at his feet. An exquisitely fine intaglio; also beautiful color and iridescence.

1254. *Antique Iridescent Glass*—**A Lion's Head.**

1255. *Antique Paste Cameo, color white on pale ruby*—**Silenus and Bacchus.**

1256. *Antique Paste*—**A Greek Antique.** Full face, yellow ground; fragment worn by time.

1257. *Antique Paste Cameo*—**A Goat.**

1258. *Antique Paste Cameo*—**Livia,** wife of Augustus. Remarkable colors.

1259. *Antique Paste Cameo*—**Iole.**

1260. *Antique Paste Intaglio, color rich sard*—**Hercules in Repose.** Superb patina and iridescence.

1261. *Antique Paste Cameo, color ruby*—**Cupid on a Goat.**

CASE ZZZ.

1262. *Antique Paste Cameo, color sapphire*—**A Hippogriff.**

In ancient times the symbol of the custodian of a secret, and so used as a seal on private manuscripts. Beautiful green patina and iridescence.

1263. *Antique Paste Cameo, color white figures on pale ruby fond*—**Apollo Guiding the Chariot of the Sun.**

1264. *Antique Iridescent Glass*—**Medusa.**

1265. *Antique Paste,* bronze ring, of first century, intaglio—**Orestes and Electra,** his sister. (See No. 1236.)

1266. *Antique Paste Intaglio*—**A Winged Mask,** in profile.

1267. *Antique Paste Intaglio*—**A Chimera**—an ostrich with a horse's head and legs.

1268. *Antique Paste Intaglio*—**A Faun.** Fine green iridescence.

1269. *Antique Paste Cameo, color sapphire*—**Two Masks,** obverse and reverse; both patina and iridescence.

1270. *Antique Paste Intaglio*—**A Scenic Mask.**

1271. *Antique Iridescent Glass*—**A Scenic Mask.**

1272. *Antique Paste Intaglio*—**Two Peacocks at a Fountain.**

1273. *Antique Enamel*—**Contest between an Eagle and a Serpent.**

1274. *Antique Paste Intaglio*—**Aurora,** her chariot drawn by four horses. Very minute and fine.

1275. *Antique Paste Intaglio, color emerald striated with black and white*—**A Devotional Figure Bowing before an Altar.**

1276. *Antique Enamel*—**Symbolic Seal,** the foot of Mercury pressing on a butterfly.

A butterfly the emblem of the soul. The soul, after death and quitting Charon's care, was conducted to Paradise or to Inferno. Mercury has wings on his feet, emblematic of the velocity with which he fulfils his errand to heaven or to the Inferno.

1277. *Antique Paste Intaglio*—**A Chimera.** Very ingenious.

A helmet, embossed with a tiger attacking an elephant, mounted on his back, holding on with claws and teeth. Their tails form the descending lines of the crest of the helmet. I studied this for a long time, and so have other connoisseurs; at last I divined the subject as above.

1278. *Antique Paste Intaglio, color topaz*—**A Galleria,** or ancient rowboat; a dove soaring above.

1279. *Antique Paste Cameo*—**Head of the Dead Christ.**

1280. *Antique Paste Intaglio*—**A Bull.** This scarabeus is pierced and has been worn as an amulet.

1281. *Antique Iridescent Glass Cameo*—**A Grotesque Scenic Mask.**

1282. *Antique Enamel*—**A Mask,** with hole for necklace.

1283. *Antique Paste Cameo, color sapphire*—**Two Masks,** obverse and reverse.

1284. *Antique Paste Intaglio*—**Worshipping an Idol.**

1285. *Antique Paste*—**Ceres.** A very fine and beautiful intaglio.

1286. *Antique Paste Seal*—**A Matrimonial Alliance.**

1287. *Antique Paste Intaglio*—**Faith.** Bronze ring of the first century. (See No. 881, Case CCC.) Very fine and minute.

CASE AAAA.

1288. *Grand Cameo in Paste of Chalcedony*—**The Claudius Family.**

Claudius' full name was Nero Claudius Drusus. On the left, his father, Tib. Claudius Nero, and his mother, Livia. On the right, Nero Claudius Drusus and his wife Antonia. A superb gem.

AMBERS.

CASE BBBB.

1289. *Amber Cameo*—**Venus Lamenting over the Body of Adonis,** wounded by the wild boar, that is running away.

Curious rude work of the fourteenth century. (From the Possenti Collection of Fabriano.)

1290. *Amber Cameo*—**Venus with Adonis before the Chase.**

Curious work of the fourteenth century. (From the Possenti Collection of Fabriano.)

1291. *Amber Cameo*—**The Education of the Infant Bacchus.**

This grand cameo of the sixteenth century is one of the most remarkable; in fact, very few of its dimensions and quality exist. (See "Education of Bacchus," page 332.)

1292. *Amber Cameo*—**Jael,** the wife of Heber the Kenite, striking the nail into Sisera's head after the battle of the plain of Zaanaim (Judges iv. 21).

Curious work of the fourteenth century. (From the Possenti Collection of Fabriano.)

1293. *Amber Cameo*—**Cleopatra Dying from the Sting of the Asp.**

Also fourteenth century. (From the Possenti Collection of Fabriano.)

CASE CCCC.

1294. *Amber Cameo*—**Grand Duchess Alexandrina of Mecklenburg.**

1295. *Amber Cameo*—**A Grotesque Head.**

1296. *Amber Cameo*—**Grand Duke Paul of Mecklenburg.**

1297. *Amber*—**Fire.** An allegorical cameo of the sixteenth century.

1298. *Amber Cameo*—**The Vintage,** bringing in the grapes. Of the sixteenth century.

1299. *Amber*—**Air,** an allegorical cameo of the sixteenth century.

1300. *Amber Cameo*—**Princess Marianne,** wife of Prince Frederick of the Netherlands.

1301. *Amber Cameo*—**Incognito.** Worn by age.

1302. *Amber Intaglio*—**A House, Bridge,** etc. Unique; of the fifteenth century.

1303. *Amber Cameo*—**Frederick the Great.** A rude head.

1304. *Amber Cameo*—**Prince Frederick of the Netherlands.**

CASE DDDD.

1305. *Amber Cameo*—**Elizabeth of Prussia,** as Crown Princess.

1306. *Amber Cameo*—**A Portrait,** the head covered with mail.

1307. *Amber Cameo*—**Frederick William of Prussia,** as Crown Prince.

1308. *Amber*—**Earth,** an allegorical cameo of the sixteenth century.

1309. *Amber*—**Wine,** an allegorical cameo of the sixteenth century.

1310. *Amber*—**Water,** an allegorical cameo of the sixteenth century.

1311. *Amber*—**The Empress Charlotte of Russia.**

1312. *Amber Cameo*—**A Child's Head.** Of the sixteenth century.

1313. *Amber Cameo*—**Helmeted Bust of Achilles.**

1314. *Amber Cameo*—**A Child's Head.** Of the sixteenth century.

1315. *Amber*—**Prince William of Prussia.**

CASE EEEE.

1316. *Amber Cameo*—**Diana Conservatrice.**

1317. *Amber Cameo*—**Power,** sixteenth century.

1318. *Amber Cameo*—**Ruin,** sixteenth century.

1319. *Amber Cameo*—**Faith,** sixteenth century.

1320. *Amber Cameo*—**Agriculture.**

1321. *Amber Cameo*—**Fidelity,** sixteenth century.

1322. *Amber Cameo*—**Maternity,** sixteenth century.

1323. *Amber Cameo*—**Hope,** sixteenth century.

1324. *Amber*—**A Necklace,** found in the ruins of Cumæ, on the hill of Mount Gaurus, near Misenum. This ornament was probably cut B. C. 200.

CAMEOS.

CASE FFFF.

1325. *Antique Oriental Alabaster*—**Jupiter Serapis.**

This remarkable cameo laid many years in the Depoletti Collection at Rome; no one would pay its price, and when at last it came into my possession its beauty was unrecognizable. It was thickly coated with a dark gray and black tartar, and the dust of more than two thousand years had settled into the engraved parts. Just before leaving Rome I decided to have it scoured with emery-powder by a lapidary. On account of the difficulty of removing from Rome valuable objects of antiquity, I was compelled to leave it with my friend, Costantino Lanzi, a Roman learned in the glyptic art and archæology. When this friend attended to the transportation of this cameo to me at Paris, his letter commenced with these words in Italian: "Finally, Jupiter, 'the best and most high' of the Esquiline Mount, after centuries of repose on his native hills has taken his flight for La Gallia (France). May he arrive safely and prosperously in Lutetia (Paris)." I may add, Jupiter has now crossed the broad Atlantic, and has found an asylum on the continent of Quetzalcoatl.

CASE GGGG.

These cameos (Nos. 1326 to 1351) were the subjects of basso-rilievos which once adorned a triumphal arch erected in honor of Trajan. In the reign of Constantine these subjects were removed and employed to ornament the new Arch of Constantine.

This series of cameos, except two numbers, 1327 and 1330, "The Orient" and "The Occident," are all works of the most eminent artists of the epoch of Trajan. They represent the pleasures of the hunt, the wars, and other incidents in the life of Trajan.

1326. *Oriental Alabaster*—**Trajan.**

M. Ulpius Trajanus was Emperor of Rome from A. D. 98 to 117.

Trajan receives the son of the King of Armenia, who supplicates him to make restitution of the kingdom.

1327. *Oriental Alabaster*—**The Orient,** the East.

1328. *Oriental Alabaster*—**An Allocution of Trajan** to the commandants of the cohorts of his army.

CASE HHHH.

1329. *Oriental Alabaster*—**Trajan giving a King to the Parthians.**

1330. *Oriental Alabaster*—**The Occident,** the West.

1331. *Oriental Alabaster*—**Trajan,** accompanied by Annona and Pieta, returns conqueror of the Dacians to Rome, and gives back to her the empire.

Annona was the goddess of the provision for the year, especially superintending the harvests of fruits and grain; Pieta, the goddess presiding over religion, as her name signifies.

CASE IIII.

1332. *Oriental Alabaster*—**Decebalus,** King of the Dacians.

He instigates one of his subjects, a pretended deserter, to go to Rome and assassinate the emperor. The man is discovered, arrested, and conducted into the presence of Trajan to be condemned.

1333. *Oriental Alabaster*—**Trajan Bestowing the Conciario**—the distribution of grain to the people.

1334. *Oriental Alabaster*—**Trajan at the Hunt,** killing a great bear.

1335. *Oriental Alabaster*—**Trajan making a Sacrifice to Silvanus,** consisting of corn, meat, milk, wine, and pigs; the ceremony is accompanied by fumigation.

CASE JJJJ.

1336. *Oriental Alabaster*—**The Sacrifice Suovetaurilius.**

This consisted in the offering of an ox, a pig, and a ram.

1337. *Oriental Alabaster*—**The Via Trajana and the Triumphal Arch** erected in that street by the Senate and the Roman people to the Emperor Trajan. The woman with a wheel in her hand represents the Via Trajana.

1338. *Oriental Alabaster*—**Trajan Sacrificing to Apollo.**

1339. *Oriental Alabaster*—**Trajan Pursuing a Wild Boar.**

CASE KKKK.

1340. *Oriental Alabaster*—**Trajan Conquers the Dacians.**

1341. *Oriental Alabaster*—**Trajan Charging on the Dacians,** crushing and destroying them.

1342. *Oriental Alabaster*—**Trajan has Killed a Lion.**

1343. *Oriental Alabaster*—**Trajan's Hunting Retinue,** the servants who guarded his dogs and horses.

CASE LLLL.

1344. *Oriental Alabaster*—**Trajan Assaults the Dacians.**

1345. *Oriental Alabaster*—**Trajan,** victorious, returns to the city, and is crowned by Roma and Victory.

1346. *Oriental Alabaster*—**Trajan,** affixing the head of a wild boar to a tree as a votive offering to Diana.

1347. *Oriental Alabaster*—**Trajan Offering a Sacrifice to Mars Vincitore.**

CASE MMMM.

1348. *Oriental Alabaster*—**The Triumphal Entry of Titus Vespasianus into Jerusalem.** Twenty-two figures are visible on this cameo. (From the Zanetti Collection, Venice.)

1349. *Oriental Alabaster*—**The Exit from Jerusalem,** with the booty, of the victorious army of Titus Vespasianus. Nineteen figures are visible on this cameo. (From the Zanetti Collection.)

1350. *Oriental Alabaster*—**A Group of Jewish Prisoners.** Their arms are pinioned. (From the Zanetti Collection.)

1351. *Oriental Alabaster*—**A Group of Jewish Prisoners.** Their arms are bound behind them. (From the Zanetti Collection.)

MISCELLANEOUS CAMEOS.

CASE NNNN.

1352. *Onyx*—**A Young Roman consulting the God Terminus.**

1353. *Jasper-Onyx*—A Carthaginian **Cameo,** probably a representation of the Memnonii.

1354. *Sardonyx*—**Hercules,** seated, with club, lion's skin, and vigorous young tree, also emblematic of his power.

1355. *Chalcedony-Onyx*—**A Roman Bearded Mask.**

1356. *Sardonyx*—**Claudius,** fifth Emperor of Rome.

CASE OOOO.

1357. *Sardonyx*—**The Two Genii, Astuzia and Ingenuita.**

The genius Astuzia is symbolic of knavery, and the genius Ingenuita is sym-

bolic of ingenuousness. The genius of ingenuousness stands before his large basket heaping full of oranges; he is startled by an apparition in the form of a bodiless head or mask as tall as he, the beard, touching the ground as it advances, of course concealing the genius of knavery. The mouth is open, and instead of a tongue a human arm and hand protrude, and the hand gathers the oranges.

1358. *Chalcedony-Onyx*—**Bacchus and Ariadne, Cupid,** and Ariadne's **Panther.**

Ariadne has been deserted by Theseus; Bacchus discovers her, and, placing his hand on her shoulder, promises to care for her. (See "France," page 376.)

1359. *Maculated Agate-Onyx*—**The Fall of Phaethon,** with the Zodiac.

A belt occupies the centre field of the gem, touching the horizon, ecliptic in form, because the line of the direction of the rising sun appears to be a shorter diameter than that from north to south. How often at sunrise or at evening have I imagined that the great orb was almost within my reach! The under or southern side of this belt is less boldly indicated, giving the effect of roundness and of distance, while the upper northern section is given in higher relief.

Throughout the belt are engraved the signs or characters of the Zodiac; these are exquisitely delineated. Among the signs more easily discerned are Taurus on the right, Aries, Pisces, Capricornus, Scorpio, Libra, Leo, and Gemini. In the upper field of the cameo are the planets, Boreas the north wind, and Jupiter with his eagle; in the lower field is the river Po, the sea, the sisters, the poplars, and Cygnus, forming together the gem illustration of the following legend:

Phaethon, son of Helios (Apollo) and Clymene, playing one day with Epaso had a dispute. Epaso reproached Phaethon, saying, "You are not the son of Helios, as you pretend." Phaethon, provoked, went to lament with his mother, Clymene, who counselled him to go to his father to inform himself more certainly. Phaethon entered into the palace of the Sun, and found his father seated on his throne brilliant with gold and gems. As soon as Apollo saw him enter and heard him, with benign countenance he swore to accord him, in evidence of his paternal affection, whatever might be his request.

The presumptuous son asked that he might be permitted to guide his father's chariot for the space of twenty-four hours. Apollo remonstrated with him, but was powerless to dissuade him from his imprudent intention; contrary to his better judgment, he finally consented, and consigned his chariot to Phaethon, after having instructed him in all that he should do. Phaethon had but begun his career on the horizon when the horses, becoming disobedient to the hand of their new conductor, who was unable to check them, were soon unmanageable, and Phaethon was thrown from the chariot; he fell into the sea at the mouth of the river Po, and was drowned.

The two sisters and Epaso grieved and wept at his fatal misadventure; their tears were changed into beads of amber. The Heliadæ, his sisters, who had aided him at his departure, were metamorphosed into poplar trees, and his friend into a swan (Cygnus), by which name he is known in the legend.

All these incidents are engraved on the cameo and are recognizable under a magnifying-glass. (See also antique paste intaglio, No. 1192, Case V V V.)

1360. *Chalcedony-Onyx*—**Ajax, Achilles, and Ulysses.** A very fine antique.

The propitiatory sacrifice preceding the departure of Ajax, Achilles, and Ulysses for the war of Troy. There are two sacerdotals—one in the act of pouring a libation, the other giving countenance to the ceremony by his presence.

CASE PPPP.

1361. *Maculated Onyx*—**Desultor.**

This name was given by the Greeks to a class of men who solved the mysteries of the orgies of Bacchus, which, however, were not to be made known to the people. They were also gamesters, taking risks on the chances of the race-course. It was they who laureated the victorious horses.

1362. *Onyx*—A remarkable **Jewish Head,** subject incognito.

1363. *Sard*—**The Rape of Proserpine by Pluto.**

Mercury is probably introduced as guiding the horses or running before them, because he was sent by Jupiter to Erebus to persuade Pluto to let Proserpine come to the light.

1364. *Chalcedony-Onyx*—**Achilles causing Astyanax,** son of Hector, to be thrown into the sea, regardless of the tears of his mother Andromache.

1365. *Pale Sard*—**Charming Laughing Faun.**

ASSYRIAN AND BABYLONIAN CYLINDERS.

CASE QQQQ.

1366. *Chalcedony*—**Assyrian Cylinder.** Length, 0.031 m.; diameter, 0.015 m.

A bearded deity, with long hair, no headdress, with a short undergarment and a longer outer robe; with one naked leg advanced; holds by each hand a griffin by the front leg. The griffins have a beardless human face, the wings of a bird, and the body of a lion. In the field is a fish, a κτείς, and an object resembling an eye under an eyebrow. Wrought with the point and wheel, and in excellent preservation. Circ. 600 B. C.

A. *Plaster Impression of No. 1366.*

1367. *Hematite*—**Babylonian Cylinder.** Length, 0.017 m.; diameter, 0.008 m.

Seated god, in a low hat and a long robe, with one hand lifted. Above his head is the crescent, and below is a small kangaroo-like animal. Before the god are two worshippers in long robes and with their hands folded across their breasts. Between them is a small object shaped like a chopping-knife, and below it a rod with a protuberance in the middle (balance?). Two lines of inscription, "Shamash Aa."[1] Wrought with the point and but little worn; but in later times some one has inscribed four deep dots with the drill. Circ. 1000 B. C.

B. *Plaster Impression of No. 1367.*

1368. *Green Jasper*—**Babylonian Cylinder.** Length, 0.0285 m.; diameter, 0.016 m., slightly concave.

A seated bearded god in a low round cap and long flounced robe, holding in one hand a vase. Before him a female divine attendant, with a high-pointed tiara,

[1] Aa, wife of Shamash.

hair in a fold behind, and long flounced dress, with one hand lifted in adoration, leads by the hand a bareheaded human figure in a long fringed robe, with one hand lifted. Before the god is the sun within the crescent, and below it a bird like a crane. There are three lines of archaic inscription. Very finely wrought with the point, and in good condition, except that the inscription appears to have been purposely defaced. Circ. 2000 to 3000 B. C.

C. *Plaster Impression of No. 1368.*

1369. *Hematite*—**Babylonian Cylinder.** Length, 0.025 m.; diameter, 0.013 m., slightly concave.

Figure with one hand drawn back, the other across the breast, beardless, bareheaded, in a robe reaching to the knee. Before him a worshipper in a low hat and a long robe, with one hand raised in adoration. A third figure, facing the other way, naked, with one hand lifted. There are two lines of inscription, "Shamash Aa." The first two figures are wrought with the point. The first differs from the ordinary representation of this god in being bareheaded and having no wand. The third figure is wrought with the wheel, and appears to be considerably later. In good preservation, but with flaws in the stone. Perhaps 700 to 1000 B. C.

D. *Plaster Impression of No. 1369.*

1370. *Serpentine*—**Cyprian (?) Cylinder.** Length, 0.025 m.; diameter, 0.01 m.

Three human figures, one of them in a long robe, the others in short robes; all of them, probably, with both hands lifted; upright irregular lines between them. Deeply and very rudely cut with the point, and in good condition. Perhaps 400 B. C.

E. *Plaster Impression of No. 1370.*

1371. *Hematite*—**Babylonian Cylinder.** Length, 0.016 m.; diameter, 0.0125 m.

The god Shamash, with one foot lifted, with a high-pointed turban, bearded, holding in one hand a notched weapon. Before him, a bearded worshipper, in a long robe and with a low round hat, presents a goat. Behind him, the goddess Aa, with high-pointed turban and flounced dress, with both hands raised. A column, on which is a small naked man, standing on his head. The crescent over a small naked dancing figure. A seated ape-like animal over a column. Wrought with the point and slightly worn. Circ. 1000 B. C.

F. *Plaster Impression of No. 1371.*

1372. *Hematite*—**Babylonian Cylinder.** Length, 0.019 m.; diameter, 0.012 m.

Seated god with two-horned tiara, bearded, flounced robe, with his feet resting on a goat, and with one hand extended. Above his hand is a crescent and a small animal. Before him stands a beardless deity in a two-horned tiara and a long robe, with hands across the breast and with a stream flowing from each shoulder. Behind this deity a human figure with a horned cap, one hand lifted, the other across the breast, in a short fringed robe. Then a vase over a rod with a protuberance in the middle (balance?), and the goddess Aa, in a two-horned tiara and a long flounced robe, with both hands lifted. An upright serpent and an object like a rake or long comb. Cut with the point and in good condition. Circ. 1000 to 1500 B. C.

G. *Plaster Impression of No. 1372.*

CASE RRRR.

1373. *Hematite*—**Babylonian Cylinder.** Length, 0.027 m.; diameter, 0.014 m., slightly concave.

A god with hand thrown back, holding in the other a wand, in a low round cap and a short robe. Behind him two lines of inscription, and a third line has been effaced. The large vacant space has been at a later time partly filled with a crescent, and the double zigzag (thunderbolt?) wrought with the wheel; the earlier portion being wrought with the point, and in good condition. Circ. 1000 B. C.

A. *Plaster Impression of No. 1373.*

1374. *Hematite*—**Babylonian Cylinder.** Length, 0.026 m.; diameter, 0.014 m.

A god with one hand drawn back, low round cap, and short robe. Before him the goddess Aa, with both hands raised and in a long flounced robe. Between them a small bird, a crook, and a small goat. Behind the goddess a star over a column with a triangular top (fire-altar?). Zarpanit, naked, front view, with hands across her breast. Three lines of inscription. Wrought with the point and in good condition, except for a slight flaw in the stone. Circ. 800 to 1000 B. C.

B. *Plaster Impression of No. 1374.*

1375. *Dark Serpentine*—**Babylonian Cylinder.** Length, 0.025 m.; diameter, 0.013 m., slightly concave.

A seated deity, beardless, with a full chin, the hair looped up behind and tied with a knot, in a long fringed robe, with one hand extended, apparently holding a low flat vase. Above the hand a star. Before the deity a standing figure with the same coiffure and dress, with one hand advanced and the other across the breast. There follow three identical figures with the same coiffure and dress, and with both hands across the breast. Excellently cut with the point, and in perfect preservation. Circ. 2000 B. C.

C. *Plaster Impression of No. 1375.*

1376. *Black Serpentine*—**Babylonian Cylinder.** Length, 0.035 m.; diameter, 0.023 m., concave.

Gisdubar, naked except for a girdle, and in profile, with the usual three curls, attacks a bull (*not* a buffalo), seizing him by the neck and tail, lifting his foot on its back. Gisdubar repeated (but badly worn) attacks a lion in the same way. Finely cut with the point, and the lion somewhat worn, though not so much as the figure of Gisdubar attacking him. Circ. 2500 B. C.

D. *Plaster Impression of No. 1376.*

1377. *Chalcedony*—**Assyrian Cylinder.** Length, 0.028 m.; diameter, 0.014 m.

Four-winged deity, holding with each hand a griffin by the fore leg. The griffin seems to have a human head, two wings, and a lion's body. In the field a crescent and a fish (?). Rudely wrought with the wheel and in good preservation, except that the ends are battered. Circ. 500 B. C.

E. *Plaster Impression of No. 1377.*

1378. *Hematite*—**Hittite Cylinder.** Length, 0.018 m.; diameter, 0.0095 m. A border-line at the top and the bottom.

Two similar figures naked, except for a girdle, facing each other, holding an object like a flag on a staff before them. Before each a small undetermined object. An ibex over a bird. Cut with the point, and in good condition. Circ. 600 B. C.

F. *Plaster Impression of No. 1378.*

1379. *Hematite*—**Persian Cylinder.** Length, 0.012 m.; diameter, 0.009 m.

A sacred tree, with three curved branches on each side at the bottom and four at the top. On each side an ibex rampant, with head turned back to see a lion which attacks him. A small undetermined object between the backs of the lions' heads. Well cut with the point, and in good condition. Circ. 500 B. C.

G. *Plaster Impression of No. 1379.*

PERSIAN SEALS.

CASE SSSS.

1380. *Hematite*—**Intaglio Seal.** A gerboise, resembling a kangaroo, with short front legs and hairy tail.

A. *Plaster Impression of No. 1380.*

1381. *Chalcedony*—**Intaglio Seal.**

B. *Plaster Impression of No. 1381.*

1382. *Onyx*—**Intaglio Seal.** A moufflon, a large horned animal resembling a ram.

C. *Plaster Impression of No. 1382.*

1383. *Pale Sard*—**Intaglio Seal.**

D. *Plaster Impression of No. 1383.*

1384. *Chalcedony*—**Intaglio Seal.**

E. *Plaster Impression of No. 1384.*

1385. *Black Serpentine*—**Intaglio Seal.**

F. *Plaster Impression of No. 1385.*

1386. *Carnelian*—**Intaglio Seal.**

G. *Plaster Impression of No. 1386.*

1387. *Chalcedony*—**Intaglio Seal.** A moufflon, a large horned animal resembling a ram.

H. *Plaster Impression of No. 1387.*

1388. *Chalcedony*—**Intaglio Seal.** Another moufflon.

I. *Plaster Impression of No. 1388.*

CASE TTTT.

Case TTTT and Case UUUU are reproductions in vitreous paste made in the eighteenth century. (From the celebrated cameos in the Imperial Collection at Vienna.)

1389. **Livia.**

1390. **Augustus,** Emperor of Rome.

1391. **An Emperor,** represented by a figure of Jupiter triumphant, prisoner, armor, and trophies.

1392. **Ptolemy Philadelphus and Arsinoë.**

CASE UUUU.

1393. **Hadrian,** Emperor of Rome.

1394. **Neptune and other Figures.**

1395. **Cybele.**

1396. **Augustus and the Deess Roma.**

AZTEC OR MEXICAN.

CASE VVVV.

1397. **An Idol.**

1397½. **A Cholulan.**

1398. **An Enthroned Idol,** with other symbols.

1399. **An Idol.**

1399½. **A Cholulan.**

ASSYRIAN AND BABYLONIAN CYLINDERS.

CASE WWWW.

1400. *Hematite*—**Babylonian Cylinder.** Length, 0.022 m.; diameter, 0.011 m.

Heabani, with human face and the body of a bull, holding a mace; the goddess Aa in a flounced dress and with both hands lifted; a god with one hand drawn behind him and the other across his breast, in a short robe. Well wrought with the point, but a vacant space has been filled later with a seated figure reversed, holding a wavy rod. In good condition, except for a hole made by a flaw in the stone. Purchased in Constantinople. Circ. 1000 B. C.

A. *Gutta-percha Impression of No. 1400.*

1401. *Light-colored Hematite*—**Hittite Cylinder.** Length, 0.019 m.; diameter, 0.01 m.

Within the usual border-lines is a tree made with a stem, from the top of which radiate eight straight branches tipped with knobs; around the stem a number of straight lines and semicircles. Facing the tree on each side is a kneeling ibex; above them, a winged circle and the lozenge or κτείς. Executed rudely and wholly with the wheel; in perfect preservation. From Mardin. Circ. 400 B. C.

B. *Gutta-percha Impression of No. 1401.*

1402. *Dark-Green Jasper*—**Persian Cylinder.** Length, 0.023 m.; diameter, 0.0125 m.

A sacred tree, and a god each side with its head turned back; a star. Well wrought with the point and wheel, and in good condition. Circ. 300 to 500 B. C.

C. *Gutta-percha Impression of No. 1402.*

1403. *Hematite*—**Babylonian Cylinder.** Length, 0.019 m.; diameter, 0.01 m.

The god, with one hand drawn back, the other across his breast, in a short robe; in front a figure in a flounced dress, with one hand across the breast, the other reaching forward; the goddess Aa in a long flounced dress and with both hands raised; two lines of inscription. Wrought with the point; somewhat worn, but clear. Brought from Constantinople. Circ. 1000 B. C.

D. *Gutta-percha Impression of No. 1403.*

1404. *Green Compact Slate*—**Cylinder,** of unknown origin. Length, 0.046 m.; diameter, 0.02 m.

At one end an animal like a lion, with a head like a hippopotamus, threatens an ibex, which is upside down. The same device is repeated at the other end. In the middle are a star and a serpent. Very deeply cut with the point, and in perfect condition. From Mosul. Date unknown.

E. *Gutta-percha Impression of No. 1404.*

1405. *Hematite*—**Babylonian Cylinder.** Length, 0.018 m.; diameter, 0.008 m.

A short-skirted god holds an ornamental trident; before him a short-skirted man, with one hand lifted in worship; star over scorpion; a long-skirted figure with both hands across the waist; a crescent over a fire-altar; two short lines of inscription. Cut with the point, and in good condition. From Baghdad. Circ. 1000 B. C.

F. *Gutta-percha Impression of No. 1405.*

1406. *Chalcedony*—**Hittite Cylinder.** Length, 0.025 m.; diameter, 0.012 m.

Within the usual border-lines appear two winged animals galloping, two fishes, a crescent, a star, and the lozenge or κτείς. Fairly engraved with the wheel, and in fair preservation, although the surface is somewhat rough. Circ. 500 B. C.

G. *Gutta-percha Impression of No. 1406.*

1407. *Clear Chalcedony*—**Hittite Cylinder.** Length, 0.026 m.; diameter, 0.013 m.

Within the usual border-lines are—a winged disk over two animals; a winged animal over an animal; a lozenge or κτείς; two concentric circles; a semicircle.

All executed rudely with the wheel, and in excellent preservation. Brought from Mosul. Circ. 500 B. C.

H. *Gutta-percha Impression of No. 1407.*

CASE XXXX.

1408. *Hematite*—**Hittite Cylinder.** Length, 0.021 m.; diameter, 0.0095 m.

Within the usual border-lines a man seated, holding a staff; a lion rampant over a small animal; a scorpion over two semicircles, one of which has a handle; a lozenge or κτείς. Wrought very rudely and wholly with the wheel; in good preservation. Circ. 400 B. C.

A. *Gutta-percha Impression of No. 1408.*

1409. *Serpentine*—**Assyrian Cylinder.** Length, 0.026 m.; diameter, 0.011 m.

A kneeling god shoots with a bow an advancing bull; crescent, star; the usual border-lines at top and bottom. Fairly and very deeply cut with the point; in fair condition. Brought from Mosul. Circ. 600 to 1000 B. C.

B. *Gutta-percha Impression of No. 1409.*

1410. *Hematite*—**Babylonian Cylinder.** Length, 0.021 m.; diameter, 0.011 m.

The god Shamash with one foot lifted on an animal, holding a cimeter and an ornamental trident; the goddess Aa in a long flounced dress and with both hands lifted; a worshipper with one hand lifted; behind the god and facing him a man in a short skirt, with one hand across his waist, the other behind him. Wrought with the point, and unworn. Brought from Constantinople. Circ. 800 to 1000 B. C.

C. *Gutta-percha Impression of No. 1410.*

1411. *Onyx (with veins of sard)*—**Assyrian Cylinder.** Length, 0.0035 m.; diameter, 0.014 m.

Within border-lines are two winged sphinxes, one each side of a low sacred tree; a star. Very rudely wrought with the wheel, in fairly good preservation. From Mardin. Circ. 500 B. C.

D. *Gutta-percha Impression of No. 1411.*

1412. *Soft, Mottled Serpentine*—**Babylonian Cylinder.** Length, 0.02 m.; diameter, 0.0165 m.

A seated beardless deity, in a high two-horned hat and a flounced robe, with one hand raised. An attendant deity, in a high two-horned hat and a plain long dress, leads in a beardless, bareheaded worshipper in a fringed robe, with one hand raised in adoration. Fairly wrought with the point, and in fair condition. Obtained in Constantinople. Circ. 1000 to 1500 B. C.

E. *Gutta-percha Impression of No. 1412.*

1413. *Lapis Lazuli*—**Babylonian Cylinder.** Length, 0.025 m.: diameter, 0.012 m.

Seated bearded deity in a low round cap and a long robe; the sun in a crescent; facing the god a personage with arms crossed, followed by the goddess Aa in a long fringed robe and with both hands lifted. There are three lines of inscrip-

tion. Well cut with the point, but corroded, and two deep holes and one shallow one have been bored in the face, and two in the upper end. Said to have been obtained from Jezireh. Circ. 1000 B. C.

F. *Gutta-percha Impression of No. 1413.*

1414. *Brown Slate*—**Babylonian Cylinder.** Length, 0.029 m.; diameter, 0.0145 m.

A god with hand drawn back, the other across his breast, in a short robe; a crescent over a monkey (?); a worshipper with one hand lifted; an uncertain object over a turtle (?), which is over a fish; two lines of inscription. Wrought with the point; badly worn. Brought from Constantinople. Circ. 1000 B. C.

G. *Gutta-percha Impression of No. 1414.*

CASE YYYY.

1415. *Serpentine*—**Babylonian Cylinder.** Length, 0.025 m.; diameter, 0.012 m.

Seated god, beardless, in a low round cap and a long robe. Sun in the crescent. A beardless deity, in a high hat and a flounced dress, leads by the hand a beardless worshipper, bareheaded, in a long simple robe, with one hand raised in adoration. There are two lines of suspicious inscription. Fairly wrought with the point, and in fair condition. Brought from Constantinople. Circ. 1000 to 1500 B. C.

A. *Gutta-percha Impression of No. 1415.*

1416. *Black Basalt (?)*—**Cylinder,** of unknown origin. Length, 0.068 m.; diameter, 0.019 m.

Seven quadrupeds impossible to identify; several other animals; deep holes with rays; a group of nine dots. Very rudely wrought with the wheel, and in good preservation. Reported to have been brought from Baghdad. Age uncertain.

B. *Gutta-percha Impression of No. 1416.*

1417. *Dark Onyx*—**Persian Cylinder.** Length, 0.023 m.; diameter, 0.0115 m.

Hero, with crenellated crown and Persian trouser-like robe, lifts a lion by the hind leg, and in the other hand holds a dagger; crescent; vacant space. Wrought with the point and wheel, and in excellent preservation. Obtained in Constantinople. Circ. 300 to 500 B. C.

C. *Gutta-percha Impression of No. 1417.*

1418. *Cut from the Core or Helix of a Conch-shell*—**Babylonian Cylinder.** Length, 0.029 m.; diameter, 0.015 m.

Two lions, whose bodies cross each other, attack two ibexes; a crescent; a rod with a rhombic top; a crab (?). Rudely wrought with point and wheel, and in good condition. From Mosul. Circ. 1500 B. C.

D. *Gutta-percha Impression of No. 1418.*

1419. *Reddish Serpentine*—Either **Assyrian or Hittite Cylinder.** Length, 0.024 m.; diameter 0.011 m.

On a chair a seated deity in a square cap, with one hand lifted, before a table with a crab (?) on it; on the other side of the table a priest with one hand lifted;

several wedges. Rather rudely cut with the point, and in fair preservation. From Mosul. Circ. 500 to 700 B. C.

E. *Gutta-percha Impression of No. 1419.*

1420. *Made from the Core or Helix of a Conch-shell*—**Babylonian Cylinder.** Length, 0.0325 m.; diameter, 0.019 m.

A seated god in a round cap, in a long flounced robe, holding a vase; a bare-headed attendant leads in a figure by the hand. The latter has a fringed robe, and both have their hair in a knot behind. Two other standing figures face the other way. Fairly wrought with the point, but badly corroded. From Baghdad. Circ. 1500 B. C.

F. *Gutta-percha Impression of No. 1420.*

In the month of June, 1888, I was again at the séances of l'Académie des Inscriptions de l'Institut de France at Paris, and there met Monsieur J. Menant, membre de l'Institut. He expressed a desire to see the prints from impressions of the foregoing cylinders, and on calling on me took them with him to his home in Rouen; three days later I received from him the *facsimile* on p. 437 and the following notes on the aforesaid cylinders, which I have here translated:

PLATE 27:

492. *Cylinder, Chaldean*—**Consecration of a Sacrifice.** See Catalogue méthodique et raisonné de la Collection de Clercq, *Antiquités assyriennes cylindres orientaux*, etc., Plate XXI. No. 203. Also see Menant's *Glyptique orientale*, part 1, page 150.

493. *Cylinder, Chaldean*—**Religious Ceremony.** Compare one of the personages, which resembles a skeleton, with Plate XXIII. No. 239, of the catalogue of the Collection de Clercq.

494. *Cylinder, Chaldean*—Very much of the same character as No. 492.

495. Subject unknown.

PLATE 28:

496. *Cylinder, Chaldean*—**Presentation of a Candidate for Initiation to a Divinity.** See Catalogue de Clercq, Plate IX. No. 84, and Menant's *Glyptique orientale*, part 1, page 213.

497. *Cylinder, Hittite*—Of the highest interest. See Menant's *Glyptique orientale*, part 2, page 118.

498. *Cylinder, Chaldean*—"*Cylinder of Nu-ma-beni, son of Urnamis, servant of Uginapini.*" See Menant's *Glyptique orientale*, part 1, page 150. Also Catalogue de Clercq, Plate XX.

499. *Cylinder, Hittite*—See Catalogue de Clercq, Plate IV. No. 98.

PLATE 29:

1366. *Cylinder, Assyrian*—See Catalogue de Clercq, Plate XXXII. No. 351.

1367. *Cylinder, Chaldean*—" " " " XV.

1368. *Cylinder, Chaldean*—" " " " XX.

1369. *Cylinder, Chaldean*—" " " " XXI. No. 202.

1370. *Cylinder, Chaldean*—" " " " XVII.

PLATE 30:

1371. *Cylinder, Chaldean*—See Cataloque de Clercq, Plate XVII. No. 257.

1372. *Cylinder, Chaldean*—" " " " XVII.

1373. *Cylinder, Chaldean*—Resembles No. 492.

1374. *Cylinder, Chaldean*—Remarkable on account of the presence of a nude Deess. See Menant's *Glyptique orientale*, part 1, page 174, and Catalogue de Clercq, Plate XXIII. No. 221, etc.

1375. *Cylinder, Chaldean*—Very remarkable, as it represents a scene not yet interpreted.

PLATE 31:

1376. *Cylinder, Chaldean*—**A Combat of Gisdubar and Kea-bani with a Lion.** Very beautiful, old. See Menant's *Glyptique orientale*, part 2, page 84 *et seq.*

1377. *Cylinder, Assyrian*—See Catalogue de Clercq, Plate XXX. No. 323.

1378. *Cylinder, Hittite.*

1379. *Cylinder, Chaldean*—See Menant's *Glyptique orientale*, part 1, page 84.

PLATE 32:

1400. *Cylinder, Chaldean*—Very interesting on account of the double ceremony. See Catalogue de Clercq, Plates XX. and XXII. No. 211.

1401. *Cylinder, Assyrian*—Subject unknown.

1402. *Cylinder, Assyrian.*

1403. *Cylinder, Chaldean*—See No. 1369.

PLATE 33:

1404. *Cylinder, Hittite.*

1405. *Cylinder, Hittite*—Very interesting, on account of the re-union of two different types.

1406. *Cylinder, Assyrian*—See Catalogue de Clercq, Plate I. No. 3.

1407. *Cylinder, Assyrian*—" " " " II. No. 16.

PLATE 34:

1408. *Cylinder, Assyrian*—See Catalogue de Clercq, Plate I. No. 4.

1409. *Cylinder, Assyrian*— " " " " XXIX. No. 304.

1410. *Cylinder, Chaldean*—" " " " XX.

1411. *Cylinder, Assyrian*—Very curious. See Catalogue de Clercq, Plate XXX. No. 317.

PLATE 35:

1412. *Cylinder, Chaldean*—Of the highest interest on account of the inscription. See Catalogue de Clercq, Plate X. For explanation of the scene, see Menant's *Glyptique orientale*, part 1, page 129.

1413. *Cylinder, Chaldean*—Also interesting. See the same reference.

1414. *Cylinder, Chaldean*—See Catalogue de Clercq, Plate XX.

1415. *Cylinder, Chaldean*—See No. 1412.

1416. *Cylinder, Hittite.*

1417. *Cylinder, Persian*—See Menant's *Glyptique orientale*, part 2, page 155 *et seq.*, and Catalogue de Clercq, Plate XXIV. No. 382.

PLATE 36:

1418. *Unknown.*

1419. *Cylinder, Chaldean*—See Menant's *Glyptique orientale*, Part 1, page 50.

1420. *Cylinder, Chaldean*—Very curious. See Catalogue de Clercq, Plate XVI. No. 129.

SASSANIAN, PERSIAN, AND ASSYRIAN SEALS.

CASE ZZZZ.

1421. *Oriental Agate*—**A Sassanian Seal,** with inscription in Pehlevi.

A. *Gutta-percha Impression of No. 1421.*

1422. *Hematite*—**A Sassanian Seal,** with inscription.

B. *Gutta-percha Impression of No. 1422.*

1423. *Sard*—**Persian Seal,** a lion, with inscription.

C. *Gutta-percha Impression of No. 1423.*

1424. *Chalcedony*—**A Persian Seal,** a bull encircled by an emblem of Eternity.

D. *Gutta-percha Impression of No. 1424.*

1425. *Maculated Sardonyx*—**A Persian Seal,** a winged horse with worn Pehlevi inscription.

E. *Gutta-percha Impression of No. 1425.*

1426. *Sard*—**Sassanian Seal,** a chimera, a bird with human head and face.

F. *Gutta-percha Impression of No. 1426.*

1427. *Chalcedony*—**An Assyrian Seal.** Incognito.

G. *Gutta-percha Impression of No. 1427.*

1428. *Chalcedony-Onyx*—**A Persian Seal,** rude head.

H. *Gutta-percha Impression of No. 1428.*

ABRAXAS.

CASE AAAAA.

My mention in the Preface of Dr. Isaac H. Hall's valuable aid refers to his explanation of these Abraxas inscriptions.

1429. *Chalcedony*—**Cameo Ring.** A Gnostic adaptation of Amen-Ra's Priapean characteristic to Jupiter Serapis.

The letters seem to form one of those Gnostic-trinity inscriptions where ΖΕVΣ (Jupiter) is one person, Α'ΔΗΣ (Hades or Pluto) another, and ΗΛΙΟΣ (Helios) the third. The inscription seems to be "To thee, Father Zeus, Earth, and Hades." They are thus addressed as the Gnostic Trinity.

1430. *Pale Sard*—**Intaglio.**

Purely Gnostic, containing mystic characters unintelligible, and which were probably not understood by the owner of the talisman.

A. *Gutta-percha Impression of Obverse of No. 1430.*

B. *Gutta-percha Impression of Reverse of No. 1430.*

1431. *Chalcedony-Onyx*—**Cameo.**

The head is Serapis; the inscription appears to be Greek, commencing at the intaglio symbol of ⊖+—, which is apparently the anchor cross. Beginning at the right of this, we have ΠΩΣ ΜΟVΧΙΡΕΜΝΗΜΟΝΕVΕΥΚΜVΛΙ, which must be ΩΘ̄Σ ΜΟΥ Χ[Α]ΙΡΕ ΜΝΗΜΟΝΕΥΕ ΥΚΜΥΛΙ (Θ̄Σ for ΟΕΟΣ, and the Ι for ΑΙ in ΧΑΙΡΕ) —"O my God, hail! Remember { Hykmyli / Ykmyli } !"

1432. *Sardonyx*—**Talisman,** set with turquoises and carnelian, with inscription on both sides.

Procured through an Arab from Abyssinia. On the obverse is an ibis standing on a globe; its head is surrounded by a rude representation of the rays of the sun, either emanating from the sacred bird or enveloping it in a halo of religious light. Surrounded by an inscription.

The obverse reading (reversed, and beginning at top, left, after the two dots [:]),

ΛΑΝΛΘΑΝΑΘΑΝΑΛΚΑ : ΛΛΚΑΛΝΑΚ:
is really ΛΑΝΑ, ΘΑΝΑ, ΘΑΝΑΛΚΑ : Λ*ΛΚΑΑΝΑΚ

where at the first two places in which A is supplied, at *, consider the letter repeated, or rather to be transferred to the place of the last; also supply A at the end. The reading is then: "Mine (art) thou, I (am) thine; thine (am) I, thine."

The reverse reading (reversed):

ΛΚΑΑΝΑΘ | ΑΘΑΝΑΛΚΑ,
is really ΛΚΑΑΝΑΘ | ΑΘΑΝΑΛΚΑ,

and in the first line we need to amend the last two letters by doubling the A. We then have, "Thine (am) I; (O) thou, | thou, I (am) thine;" all which, emendations and rendering, are excellent Gnostic.

C. *Gutta-percha Impression of Obverse of No. 1432.*

D. *Gutta-percha Impression of Reverse of No. 1432.*

1433. *Pale Sard*—**Intaglio.**

On the obverse, the side with a serpent whose tail is in his mouth,

ΜΑΧΕΙΟΥϹΛΒΑ
ΩΘΒΗΛΒΑΛϹΟΥ
ΜΗΟΟΡΟΜΑ
ΖΗΔΙΑΦΥ

Then read (marking the division of words by perpendicular marks),

ΜΑΧΕ|ΙΟΥ|ϹΑΒΑ
ΩΘ|ΒΗΛ|ΒΑΛ|ϹΟΥ|
ΜΗ|Ο|ΟΡΟΜΑ
ΖΗ|ΔΙΑΦΥ

"May Jehovah Sabaoth Bel thy Baal fight, lest Orobazes escape." The whole gem would be a mixed-up love-charm. The encircling serpent and the other symbols are those of Anubis or Chnubis, but with other marks, *ƒ ZZZ. These figures are a star, whose symbolic use varies; the next is an infrequent symbol of Chnubis; and the three ZZZ– are the well-known symbol of Chnubis.

On the reverse the reading is:

ΛΑΞΟΝ|ΚΑΛ
ΛΙΠΟΛΙΝ|ΗΝ|
ΕΤΕΚΕΝ|ΚΑ
ΛΛΙΠΟΛΙϹ

[The lines of the gem are here kept; the perpendicular marks denote the divisions of the words.] It is good Greek, except that the first word is either barbarous or an unused form.

I take it to be from λασκω, and render it, "Ring out (the name of) Kallipolis whom Kallipolis bore or brought forth."

E. & F. *Gutta-percha Impressions of Obverse and Reverse of No. 1433.*

1434. *Black Basalt (?)*—**Abraxas Amulet,** inscription on both sides.

On the obverse is an ibis with an altar and altar-sacrificial implements.

On the reverse, ƎΠΥƆ / ƎΤΠ ΕΥΠΕΠΤΕΙ is for ΕΥΠΙΠΤΕΙ, "Chnubis is (or has been favorable." The symbol below is that of Chnubis.

G. & H. *Gutta-percha Impressions of Obverse and Reverse of No. 1434.*

AZTEC OR MEXICAN.

CASE BBBBB.

1435. *Alabaster*—**A Mexican Idol.**

1436. *Alabaster*—**An Aztec Cylinder.**

1437. *Alabaster*—**A Rude Mask.**

1438. *Alabaster*—**A Grotesque Mask.**

1439. **A Mexican Idol.** (From the Mexican Collection of Count de Waldeck.)

1440. *Alabaster*—**A Grotesque Mask.**

ASSYRIAN SEALS.

CASE CCCCC.

1441. *Smoky Chalcedony*—**Assyrian Seal.** A female figure at an altar in adoration. The four-rayed star.

A. *Gutta-percha Impression of No. 1441.*

1442. *Chalcedony*—**Assyrian Seal.** A priest bearing a flambeau before an altar. Probably one of the ordinary Magi's seals, which generally represent a fire-altar.

B. *Gutta-percha Impression of No. 1442.*

1443. *Sapphirine*—**Assyrian Seal.** Bearded figure of a man with uplifted hand in adoration. The head and face are of fine execution.

C. *Gutta-percha Impression of No. 1443.*

1444. *Pale-brownish Chalcedony*—**Assyrian Seal.** A priest before an altar on which burns a lamp; also the crescent or new moon.

D. *Gutta-percha Impression of No. 1444.*

1445. *Pale Sapphirine*—**Assyrian Seal.** Two standing worshipping figures facing a candelabra; the crescent above.

E. *Gutta-percha Impression of No. 1445.*

1446. *Brownish Chalcedony*—**Assyrian Seal.** Priest in adoration, both hands raised before an altar; the crescent.

This, like the most of this series, is a seal of the common people.

F. *Gutta-percha Impression of No. 1446.*

1447. *Yellowish Chalcedony (injured by fire)*—**Assyrian Seal.** Priest before a temple; an altar-piece of decoration, a series of balls, one resting on the other.

See one somewhat similar on the lower stone on full-page illustration of Phœnician, page 54.

G. *Gutta-percha Impression of No. 1447.*

1448. *Chalcedony in Two Colors*—**Assyrian Seal.** A priest before a candelabra surmounted by a seven-pointed star; also a representation of a chair of state.

H. *Gutta-percha Impression of No. 1448.*

1449. *Quartz Pebble*—**Assyrian Seal.** A seated figure holding a disk in the hands; crescent above.

I. *Gutta-percha Impression of No. 1449.*

EGYPTIAN SCARABEI.

CASE DDDDD.

All the following scarabei have been carefully examined by M. Paul Pierret, conservateur of the Egyptian Museum of the Louvre, Paris. To him I have, for years, been indebted for much valuable instruction. (See his letter, page 439.)

1450. *Steatite*—**Egyptian Scarabeus.** TAI or TAIA, wife of AMENOPHIS III., eighteenth dynasty.

1451. *Steatite*—**Egyptian Scarabeus.** THOTHMES III., of the eighteenth dynasty.

1452. *Baked Earth, enamelled*—**Egyptian Scarabeus.** The god BES, said to have been introduced into Egypt from Arabia; he is thought to resemble the Hindoo god Siva, and is given the character of a warrior god.

1453. *Steatite*—**Egyptian Scarabeus.** The inscription is finely executed: "OR PTAH NEFER."

1454. *Steatite*—**Egyptian Scarabeus.** PEPI I., of the sixth dynasty.

1455. *Steatite*—**Egyptian Scarabeus.** The goose indicates the royal son; the name is not legible, but is that of a prince.

1456. *Baked Earth*—**Egyptian Scarabeoid.** The inscription is a vow or wish, and interesting: "MA KHET NEB," which, liberally construed, means, "May all things be right (or true)."

1457. *Compact Slate*—**Egyptian Scarabeus.** A funereal scarabeus, on which the deceased, speaking, expresses hopes, continually repeated, that his soul may have a happy voyage, happy relief, and transport from the inevitable transitory domain to which all are consigned.

1458. *Steatite*—**Egyptian Scarabeoid.** RAMESES II., of the nineteenth dynasty. On the reverse is inscribed, "The god Ammon has watchfulness over all thy acts."

1459. *Steatite*—**Egyptian Scarabeus.** THOTHMES III., of the eighteenth dynasty: "RA MEN KAPER."

1460. *Steatite*—**Egyptian Scarabeus.** The legend is of THOTHMES III.: "RA MEN KAPER." The perpendicular incision, resembling a column surmounted by a lotus-flower, signifies prosperity. (See No. 1464.)

1461. *Steatite*—**Egyptian Scarabeus.** The inscription expresses a vow or wish: "NEFER KHET NEB"—"All things good (for thee)!"—a New Year's wish.

1462. *Steatite*—**Egyptian Scarabeus.** Of fine execution, whose meaning is hidden, as the hands of the little men are not joined together: when thus, the signification is twins.

1463. *Jade (?)*—**Egyptian Scarabeus.** Evidently the seal of a jeweller. We find the signs or hieroglyphs for "manufacturer," and "of gold;" also, , "in," and "the temple," Hat Khu. signifies the horizon. Mountains and the rising sun are represented by this last hieroglyph.

1464. *Antique Paste, with iridescence*—**Egyptian Scarabeus.** Worn with time, yet in the centre the winged disk, the sun pursuing its course, is clearly discerned; also the *colonnette*, a talismanic hieroglyph in the form of a column crowned with the lotus-flower. It is often found on the necks of mummies, and signifies that which prospers and flourishes —the symbol of prosperity. It is probably a seal of one of the later Pharaohs.

1465. *Egyptian Money, Glass*—Obverse, **Isis**; reverse, **Serapis.**

1466. *Egyptian Money, Glass*—Obverse, **Serapis**; reverse, **Isis.**

1467. *Egyptian Money, Glass*—A curious winged **Bust.**

1468. *Egyptian Money, Glass*—A **Bust** of Isis.

CASE EEEEE.

1469. *Steatite*—**Egyptian Scarabeus.** Rare and interesting. This inscription is mythological. Above is the barque of the Sun, Ra Signor of Heliopolis, represented by the hieroglyph of the city of Heliopolis. The obelisk below, with the god Ra and the deess Ma—together, RAMEN-MA—perhaps represents the prenomen of King SET I., second king of the nineteenth dynasty.

1470. *Steatite*—**Egyptian Scarabeus.** A man in adoration before Osiris, who is seated.

1471. *Steatite*—**Egyptian Scarabeus.** PEPI I., of the sixth dynasty.

1472. *Steatite*—**Egyptian Scarabeus.** THOTHMES III., of the eighteenth dynasty. "RA MEN KAPER." The sphinx represents the person of the king. Below is the figure of a fallen conquered enemy.

1473. *Steatite*—**Egyptian Scarabeus.** The god Bes adored by two monkeys.

1474. *Carnelian*—**Egyptian Scarabeus,** with original ancient silver mounting. This scarabeus was probably engraved by a Greek during the reign of the later Ptolemies, at an epoch when they employed foreign artists. It represents Isis seated, with the infant Horus on her knees, and before an altar. The crescent also indicates the epoch, probably that of Cleopatra.

1475. *Steatite*—**Egyptian Scarabeus.** Rare and interesting—Ammon in Thebes. The obelisk represents Ammon's name; the bird, an owl, *here* represents the preposition "in;" and Thebes is signified by the three figures below. API, the sign for P, is not distinct, but the word is surely as above. We take this as an abbreviation.

1476. *Steatite*—**Egyptian Scarabeus,** termed "funereal." This is one of those scarabei which were buried with the dead, sometimes on the breast underneath the wrappings, and sometimes within the body of the mummy in the place of the heart. The heart was embalmed separately in a vase, and placed under the protection of the genius Duaoumautew. This doubtlessly was done because the heart was considered indispensable for the resurrection, yet it could not be placed in the body until it had been upon the scales and had passed the judgment of Osiris. When the sentence was favorable it was promised that "his heart shall be returned to its original cavity." The heart, the principle of existence and regeneration, was symbolized by the scarabeus. This is why texts relative to the heart were inscribed on funereal scarabei. On this scarabeus the deceased speaks, saying, "I hope that my soul shall speedily quit or rise from the regions infernal, and, reappearing on earth, may do all that pleases it."

1477. *Steatite*—**Egyptian Scarabeus.** The god Bes. (See No. 1452.)

1478. *Steatite*—**Egyptian Scarabeus.** This scarabeus is mythological. At the left is the deess Thoueris, in her left hand a *glaive* (a sword), a cutting arm of defence. The hieroglyph on the right seems to indicate Heliopolis, though the figure on the summit of the shaft is not exactly as usually given; below is the sign of Protection; above is the barque of the Sun.

1479. *Dialage*—**Egyptian Scarabeus.** A funereal scarabeus, interesting from the fact that the inscription contains part of the thirtieth chapter of the Book of the Dead; that is, the chapter concerning the heart. That nothing may be lost, I will first render it in French, just as M. Pierret read it to me from the scarab, and then in other words for those who prefer English: "Mon cœur qui me vient de ma mére, mon cœur necessaire a mon existance sur terre; ne te dresse pas contre moi parmi les divins chefs."—"My heart, which comes to me from my mother—my heart, necessary to my existence on earth, do not raise thyself against me among or before the chief divinities." These were the superior gods, whom the Egyptians supposed to be in the immediate surrounding or presence of Isis.

The remainder of the inscription is less legible. On the first line is the name of Osiris Jam (all the dead had Osiris prefixed to their names); on the last line is the name of his father, which is indistinct: it was evidently the same as the name of a plant, and ending with M, but cannot be defined; that is, it is inscribed, "son of ————————," and then the unintelligible name alluded to.

1480. *Dialage*—**Egyptian Scarabeus,** containing a vow or wish, a vase representing a libation. The sum of the rendering of the inscription is, "I dedicate my life to truth, and hope for cooling breezes and libations."

1481. *Steatite*—**Egyptian Scarabeus.** Very interesting. The seal of a royal scribe, a general and chief of infantry, whose name was Seti.

1482. *Lead*—**Egyptian Coin** of the century B. C. and first century A. D. Obverse, a standing figure of Isis, with the cruche in one hand and the sistre in the other; reverse, Serapis.

1483. *Lead*—**Egyptian Coin,** B. C. Obverse, Cynocephalus, the symbolic genius of the god That; on his head is the disk of the Sun, and before him an altar; reverse, bust of Serapis.

1484. *Lead*—**Egyptian Coin,** A. D. Obverse, two sphinxes; reverse, the bust of Hippocrates resting on a human foot.

1485. *Lead*—**Egyptian Coin.** Obverse, Hippocrates on the ram; reverse, Isis.

HINDU DEITIES.

A series of engraved and carved stones, from Jeypore, India.

CASE FFFFF.

1486. *Alabaster*—The Hindu deity **Lakshmana.**

CASE GGGGG.

1487. *Alabaster*—The Hindu goddess **Parvati.**

CASE HHHHH.

1488. *Alabaster*—**Hindu Deity,** three figures, incognito.

1489. *Alabaster*—The Hindu deity **Datature,** or the three-headed or three-faced **Siva.**

1490. *Alabaster*—The Hindu deity **Ganpati.**

CASE IIIII.

1491. *Alabaster*—The Hindu deity **Rama.**

1492. *Alabaster*—The Hindu deity **Matsya Avatar,** with fish's tail.

1493. *Alabaster*—**Hindu Deity,** incognito.

CASE JJJJJ.

1494. *Black Alabaster*—The Hindu deity **Hanuman.**

1495. *Black Alabaster*—Hindu deity, **The Holy Cow.**

1496. *Black Alabaster*—The Hindu deity **Ganpati.**

PERSIAN TALISMANS.

CASE KKKKK.

1497. *Turquoise*—**A Talisman,** a bird with Persian inscription.

1498. *Turquoise*—**A Talisman,** richly inscribed, remarkable in size and beauty: extreme length, 8.6 centimetres; extreme width, 5.7 centimetres.

1499. *Turquoise*—**A Talisman,** with peculiar head-dress.

1500. *Turquoise*—**A Talisman,** a sheep with good gilded Persian inscription.

CASE MARKED ABYSSINIA.

These are not engraved gems, but, having some affinity to the subject, they are shown as curiosities.

The silver rings were given to my wife and to me by the governor of Nubia. The talismans from Abyssinia were obtained from an Arab.

The necklace is composed of ancient pieces of Roman enamel and colored glass.

The red karats, with a black spot in a delta arrangement, are from the kuara tree, and bear the name of karats because they are so uniform in weight; they were long used for weighing precious stones, and are said to be still employed for that purpose in Northern Africa.

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